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No. 459 SEPTEMBER 4, 1993 £1.30

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NIRVANA
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BABY ANIMALS
RAGE AGAINST
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project featuring Lou from New York's finest, Sick of it All!!!

Entombed

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TOUR DATES
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METAL NEWS

BLACK METAL STAR FACES MURDER RAP!

*Grishnacht accused of killing
'Godfather' Euronymous!*

FORMER K! cover
star Grishnacht
and the infamous
cover of issue
436: one count of
murder, three
counts of arson!



.....STOP PRESS.....

POISON have confirmed that they *have* parted company with guitarist **RICHIE KOTZEN**. "I don't have anything to say about Richie – good, bad or indifferent," commented frontman **BRET MICHAELS**. "It just didn't work out." The band have just completed their 'Native Tongue' world tour in South America with **BLUES SARACENO** filling in, and are now set to start work on their next LP. Michaels has also landed his first acting role, in Aaron Spelling's update of '60s television series 'Burke's Law'. He plays a Rock star suspected of murdering his girlfriend. Expect news from Michaels soon, exclusively in the Big K!...



Pic Pete Cronin/Rephoto

■ **VARG VIKERNES** – better known as *Count Grishnacht*, leader of Norwegian Black Metal band *Burzum* – has been charged with the murder of *Øystein Aarseth*, aka *Euronymous*.

Vikernes, who gloated over Aarseth's death in last week's *Kerrang!*, was arrested on August 20 in his hometown of Bergen. Charged with first-degree murder, he faces a jail sentence of 21 years.

An accomplice was also taken into police custody, on a charge of being an accessory to murder. The accomplice's identity has yet to be released by the police.

A third person has also been arrested in connection with the killing; a 20-year-old man – again unnamed – has been charged with submitting a false testimony to the police, having given Vikernes an alibi for the night of the murder.

Aarseth, leader of seminal Black Metal band *Mayhem*, was stabbed to death on the night of August 9 and 10. His body was found, clad only in underwear, on a staircase leading to his Oslo apartment, at 5.15am on August 10.

Vikernes claims he was in Bergen on the night of the murder, but Norwegian television and newspapers report that police have now systematically torn his alibi apart.

Apparently, there is no doubt that Vikernes was in Bergen at 7pm on August 9 and at 9.30 the following morning. However, Vikernes' accomplice has reportedly revealed that he and Vikernes travelled to Oslo in the latter's car during the intervening 14 hours.

When the pair reached Oslo and Aarseth's apartment building, Vikernes allegedly went up to the apartment alone. The

accomplice claims that as he reached the entrance to the apartment, some time later, Aarseth staggered out, bleeding profusely. He was followed by a knife-wielding Vikernes, who proceeded to stab Aarseth repeatedly in the face and chest.

The coroner's report states that Aarseth was stabbed 25 times.

The accomplice is also reported to have claimed that he and Vikernes drove back to Bergen immediately after the killing, stopping only to dispose of the murder weapon – which has still to be recovered by police.

Upon their return to Bergen, the pair helped to consolidate their alibi by socialising.

The 20-year-old who supplied Vikernes with a false alibi was released by police after confessing his part in the crime.

Vikernes has yet to admit to any involvement in the murder, despite telling *Kerrang!* last week: "His (Aarseth's) death means nothing to me. I will dance and piss on his grave!"

It is also alleged that Vikernes had several motives for the killing.

Many believe that Vikernes coveted Aarseth's self-proclaimed position as 'Godfather' of Norway's controversial neo-Nazi Black Metal scene. It is also alleged that Aarseth, who ran the Deathlike Silence record label, owed Vikernes a sizeable sum of money – estimated at several thousand pounds.

And perhaps most significantly, Aarseth had begun a relationship with a former girlfriend of Vikernes – a Swede named *Ilsa*.

In addition to the murder of Aarseth, Vikernes is being questioned by police concerning a number of other crimes.

He has been formally charged both with the murder, and with two cases of arson and one attempted arson. The latter offences involve the burning of several churches in Southern Norway. The attempted arson was at a private residence in Sweden.

More ominously, Vikernes has also been questioned regarding the disappearance of a foreign student living in Bergen, as well as the murder of 34-year-old *Magne Andreassen*, who was stabbed to death in Lillehammer, Norway.

Vikernes told *Kerrang!* in an exclusive interview in March (shortly after being released on bail, pending an arson charge):

"I won't be jailed, because they can't prove anything. My biggest problem is avoiding being put into a madhouse. There's a lot of shrinks trying to put me in a mental hospital."

On the subject of murder, Vikernes stated: "The only negative thing about it is that when you kill someone, they can no longer suffer."

"We enjoy people suffering, so if we kill them, they won't suffer any more. But in general, it's very good and positive."

Mere weeks before Aarseth's murder, Vikernes finished recording a new *Burzum* album, the band's fourth, which is scheduled for release via the Candlelight label in the UK later this month.

The album's ancient Nordic title, '*Hvis Lyset Tar Oss*', translates as 'If The Light Take Us'.

The album features the following tracks:

'*Det Som Engang Var*' ('What Once Was'), '*Hvis Lyset Tar Oss*', '*Innislottet Fra Drømmen*' ('Into The Castle Of The Dream'), '*Tomhet*' ('Emptiness').

TORE ØIEN/PAUL ELLIOTT

TOUR MAGNET NEWS

■ **RAGE AGAINST THE MACHINE** play London Brixton Academy on September 11 – a benefit gig for the Anti-Nazi League.

Tickets are just £8, with all proceeds going to the ANL. In total, six bands will appear, plus various speakers.

The aim of the show is to raise both money and awareness for a march on the British National Party Headquarters in Welling, on October 16.

■ **TANTRIC**, a new Hard Rock act led by former Public Image Limited guitarist Ted Chau and touted as "Extreme meets Rage Against The Machine", play the following dates:

Middlesbrough Rumpoles September 4, Dumfries White Hart 5, Agarth Country Club 6, Wakefield Post Haste 7, Sunderland Blueberries 8 (plus Dress To Impress), Penrith Salutation 9, Skelton Hollybush 10 (plus Young White Trash), Newton-le-Willows Wheatheaf 11, Newcastle Riverside 12 (plus The Force), Castleford Langtree Park 13 (plus Gentle E Hoarse Devotion), Leeds Boulevard 14, Bellingham Vision D 15 (plus The Force), Darlington Institute 16 (plus The Force), Scarborough Stage Door 17 (plus The Force), Stanley Parkers 18, Croydon Hang The Drummer 20, London Hampstead Orange 21 (plus Dead Romeo), London Wardour Street Wag 22, Bishop Auckland Squires 23 (plus Big Biff's Donut

Dreamhouse), York Fibbers 24 (plus Liaison), Redcar Bowl 25 (plus The Force and Jaded), Bradford Queen's Hall 26.

■ **NORWICH OVAL** stages the following gigs this month:

Scottish Sex Pistols September 2, Phil Hilborne Band 3, Wazbones 4, Soul Stealers 5, Six Ton Budgie 8, English Dogs plus Brainsdance 9, Law 10, Baby Animals plus Kerbdog and Big Brother 11, Warlord plus Cruentus 16, Mental Helicopters 18, Wolfsbane plus Forgodsake 19, Mad Cow Disease 23, Dressed To Kill 25.

■ **STATE OF MIND** play London North Wembley Museum September 1.

■ **SERIOUS BUSINESS** play a charity gig at Rye Rother Valley Inn on September 18 in aid of the KIM Cancer Appeal Fund.

Tickets are £2; the event runs from 2pm till 11pm. Other attractions include a bungee-jump, sideshows, stalls, a

licensed bar and food. For details, call Denise on (0797) 253364.

■ **HIGH TREASON**, Trad Metaller in the style of Yngwie Malmsteen, Dream Theater and Iron Maiden, play Maidstone Royal Albion September 4, Huntingdon Lord Protector 10.

■ **DREAMTHIEF** and High Spirits appear at a Rock Night at Clacton-On-Sea Royal Hotel on September 11.

■ **SIX TON BUDGIE**, formerly Tredegar, play Fort William Ben Nevis Bar September 2, Elgin Lido 3, Edderton Alt-Na-Main 4, Norwich Oval 8, Stowmarket Eternities 9, Scottow Three Horseshoes 10, Lowestoft Fighting Cocks 12.

RAGE AGAINST THE MACHINE (Zack de la Rocha): one-off London show announced, so get in the queue now!

■ **THE UNDER FIVES** play Corby Festival Hall September 10.

■ **LIVING SPIRIT** play London Walthamstow Royal Standard September 10, Croydon Cartoon 15.

■ **ALIBI** play Lechlade Riverside September 5, Crawley Stocks October 2, Reading Granby Tavern 8.

■ **FLUID GROOVE**, allegedly "the band St Neots disowned!", have lined up the following dates:

Corby Willow Room September 3, Loughborough Crystals 8, Preston King's Arms 15, Dunstable Bird In Hand 22, Rothwell Football Club October 3, Telford Duke 22.

■ **STAR WHORES** play London Caledonian Arms Starfish Club September 11.

■ **THE JESUS LIZARD** follow their Reading Festival appearance with a one-off club date at London Highbury Garage on September 11.

The band also release a six-track single this week, entitled 'Lash'.

The single is available on CD, cassette and special triple-pack seven-inch.

■ **REVENANT HOST**, who fuse "Industrial and Death Metal with a slight Grunge influence", support Incarcerated at York Bonding Warehouse on September 10.

Revenant Host also have two demos available at £2.50 each from: Stig, 6 Lockwood Street, The Groves, York YO3 7QY.

■ **THE WITCHES** play London West Hampstead Moonlight Club on September 17.

Support comes from Incubus Succubus.

■ **DUNSTABLE BIRD IN HAND** hosts the following gigs this month:

Nothing But Trouble September 1, Crashdummies 8, Sam Kirli plus King Hell 15, Fluid Groove 22, Storm Island 29.

Admission on all nights is £1.50.

■ **TRICKSHOT PROMOTIONS** seek all types of Rock And Metal bands to appear at a quality 700-capacity venue in the South West of England.

Interested parties should send their tape/photo/biog to: Trickshot Promotions, Fan-Kry Mag, PO Box 2, Cinderford, Gloucs GL14 2YR.



Pic Mark Lestelohs

PHIL McINTYRE PROMOTIONS BY ARRANGEMENT WITH ICM/FAIRWARNING PRESENT

THE ALMIGHTY



GO OVER THE F***IN' EDGE

WITH SPECIAL GUESTS

WILDHEARTS

KERBD OG

OCTOBER '93

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8th	PLYMOUTH	PAVILIONS	18th	MANCHESTER	ACADEMY
9th	WOLVERHAMPTON	CIVIC HALL	19th	LEEDS	TOWN & COUNTRY CLUB
11th	NOTTINGHAM	ROCK CITY	21st	BELFAST	QUEENS UNIVERSITY
12th	NEWCASTLE	MAYFAIR	22nd	DUBLIN	TIVOLI

All tickets £8.50 adv. (+ booking fee if applicable) except London £9.00, Belfast £7.50, Dublin ir 7.50 SUPPORT ON ALL DATES 'THE WILDHEARTS' & 'KERBD OG'

KERRANG!

RAW



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• THE ALMIGHTY'S NEW SINGLE - 'OVER THE EDGE' (PLUS EXCLUSIVE LIVE TRACKS) OCTOBER 18th •

TOUR MAGNET NEWS

■ LAST GREAT DREAMERS,

the new "dandies" of English Rock – who formed from the ashes of London-based Pop Rockers the **Silver Hearts** – unleash "Dandymania" on the following venues:

London Marquee September 3 (supporting **Dogs D'Amour**)
Bournemouth Mr Smith's 7,
Portsmouth Wedgwood
Rooms 8, Tonypandy Naval
Club 11, Bristol Fleece And
Firkin 12, Colchester
Hippodrome 14, Oxford Dolly
19.

The band bill themselves – somewhat extravagantly – as "a '90s **Mott The Hoople** meets **Slade**; mixing adrenalin-rush Pop anthems, flamboyance, power and raw energy!"

■ **Now And Then**, the AOR indie label, stages two showcase mini-fests next month, featuring seven varied melodic Rock acts.

The shows are at **Milton Keynes Woughton Centre** on October 2 and **Manchester Ritz 3**. The bill is the same for both nights, and is as follows:

James Christian, **Jeff Paris**, **Mark Free**, **Gary Hughes**, **Jaime Kyle**, **Shotgun Symphony**, **The Quest**.

Former **House Of Lords** vocalist **Christian** releases a solo record this month, as does **Paris**, who was signed to **Vertigo** before hooking up with **Now And Then** earlier this year.

Ex-King **Kobra/Signal/Unruly Child** singer **Mark Free** released an album through **Now And Then** in the first quarter of 1993; as did Mancunian **Gary Hughes**, whose eponymous LP was the label's flagship release.

Jaime Kyle is a female Canadian singer who has written songs for **Heart**, among others. New Jersey-based **Shotgun Symphony** play a hard-edged style of **Pomp Rock**, evocative of **Stryper**, while **Liverpudlians The Quest**, winners of a **Yamaha Band Explosion** competition, are in the **Saga/Dream Theater** mould.

Both shows will run from around midday till midnight.

Tickets are £12 advance, £15 on the door.

Tickets for **Milton Keynes** are



Pic Mark Leishman/Berg

FISHBONE (Angelo Moore): full British tour follows the 'Boners' appearance at the Reading crusty-fest!

available from the venue box office on (0908) 660392, or via a credit card hotline on (0908) 232888.

For the Manchester show, call the box office on 061-236 4355 or the credit card hotline on 061-237 5554.

■ **FISHBONE** follow their Reading Festival appearance with a full British tour next month.

The freaky Funk/Metal/Hardcore/Jazz fusionists, currently making a big noise with their 'Swim' single, play the following dates:

Wolverhampton Civic Hall
October 11, **Bradford University 12**, **Glasgow Barrowlands 13**, **Manchester Academy 14**, **London Brixton Academy 15**, **Norwich UEA 16**.

All dates, apart from **Bradford**, are co-headliners with **US Hardcore/Reggae** rockers **Bad Brains**. In addition, **Bad Brains** headline the following dates:

Nottingham Rock City
October 6, **Northampton Roadmenders 8**, **Bradford University 9**, **Sheffield Leadmill 10**. Support on all dates comes from **The Goats**.

Bad Brains will be fronted by new singer **Israel Joseph I**. They also have a new album, their first for a major label, released by **Epic** this week. Titled 'Rise', the album was produced by **Beau Hill**, who is noted for his work with **Ratt**.

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■ **ENGLISH DOGS**, reunited '80s Punks, play the following dates:

Norwich Oval September 9,
London Camden Falcon 16,
London Finsbury Park George
Robey 24, Derby Wherehouse
27, Blackpool Tache 28, Bristol
Fleece And Firkin 30.

■ **VAI**, the new vehicle of
former Whitesnake/David Lee
Roth guitar hero Steve Vai,
support Aerosmith on their
forthcoming UK tour.

Vai will appear on all
Aerosmith dates bar their
December 7 and 8 shows at
London Wembley Arena.

Vai will play their own
headline dates in the capital
after the Aerosmith tour.

■ **TRIBE OF GYPSIES**, the LA-
based Hard Rockers who
appear on the forthcoming solo
album by former Iron Maiden
vocalist Bruce Dickinson,
make their UK live debut this
week.

They play London Manette
Street Borderline on
September 3.

■ **FREAK OF NATURE** make
personal appearances at the
following music stores during
their UK tour:

Stoke Brunswick Street
Micke Lloyd Music September

2, Basingstoke Mayfair House
Our Price September 3. Both
PAs will begin at 1.30pm.

■ **MADLOVE** play London
Greenwich White Swan
September 2.

Support comes from
Jailwagon.

■ **ALICE IN CHAINS** return to
the UK for a one-off date next
month.

The Seattle stars play London
Brixton Academy October 4.
Tickets are priced £10 and are
available now.

The show is part of an eight-
date European trek, which also
takes in Stockholm, Berlin,
Munich, Frankfurt, Cologne,
Paris and Rotterdam. The
likelihood of more dates being
added is slim, as the tour
itinerary is already busy.

This leg of Alice In Chains'
lengthy world tour is titled
'Down In Your Hole'.

The band are planning to
record four new tracks during
the first few weeks of this
month, for inclusion on an EP.

Titled 'Jar Of Flies', the EP
will be a sequel to
'Sap', which was
released between
Alice In Chains'
first album
'Facelift' and their
second, 'Dirt'.

ALICE IN CHAINS
(Layne Staley): they're
comin' back to the UK
- and they're aimin'
for your holes!



Pic Mark Leishon

ITB AND MCP PRESENTS

get a grip tour



PLUS SPECIAL GUESTS

SHEFFIELD ARENA Thursday 21st October

Tickets: £17.50 & £15.00

Credit Card bookings available on 0742 565656 or 0602 483456
(18 lines subject to £1.75 per ticket booking fee for £17.50 tickets,
£1.50 for £15.00 tickets). Available by personal application to
Arena B/O (no booking fee for cash or cheques), Sheffield City Hall,
Cavendish Travel Leeds & Sheffield, Way Ahead Leeds,
Doug Picketts Ents Grimby & Hull, Argon Events Bolton,
Way Ahead Nottingham, Derby & Lincoln and Piccadilly B/O
Manchester (subject to a maximum booking fee of £1.75 per ticket).
Postal applications to: MAC Promotions, Dept. Aerosmith,
PO Box 501, Harrow HA2 9DG. Cheques/Postal Orders made
payable to MAC Promotions including £1.75 per ticket admin. fee.

NEC ARENA, BIRMINGHAM Sat 23rd & Sun 24th October

Tickets: £17.50 & £15.00

Available from B/O Tel: 021 780 4133 (subject to £1.75 per ticket
booking fee). Personal applications to NEC (no booking fee),
Odeon Theatre, Ticket Shop, ICC/NIA and BRMB/Way Ahead
Birmingham, Mike Lloyd Music Hanley, Newcastle &
Wolverhampton, Way Ahead/Mercia FM Shop & Poster Place
Coventry, Way Ahead Nottingham & Derby and Our Price Bristol
(all subject to a maximum booking fee of £1.75 per ticket).

SE & CC GLASGOW Friday 29th October

Tickets: £17.50 & £15.00

Credit Card bookings Tel: 031 557 6969
(subject to £1.00 per ticket booking fee).
Personal applications to Virgin Records Glasgow and
Edinburgh, Ripping Records Edinburgh and all
TOCTA agents throughout Scotland.
For further information Tel: 031 557 6969

WEMBLEY ARENA Tues 7th & Wed 8th December

Tickets: £17.50 & £15.00

Available from Wembley B/O Tel: 081 900 1234
(no booking fee for personal applications)
Credit Cards accepted (subject to £2.50 per ticket booking fee).
Personal applications to Virgin Megastore Oxford Street
(subject to £2.50 per ticket booking fee).
Ticketmaster, Premier, Stargreen and Albemarle
(subject to a higher booking fee).
Postal applications to: MAC Promotions, Dept. Aerosmith,
PO Box 501, Harrow HA2 9DG. Cheques/Postal Orders made
payable to MAC Promotions including £1.75 per ticket admin. fee.

RECORD



RELEASES

■ **KING BITCH** seek a "hard rockin', self-styled" bassist.

Male and female applicants are welcomed, although the band stress: "No pussies – there are enough ballad bands as it is!"

Interested parties can call King Bitch on (0293) 537672.

■ **LORD OF DARKNESS** have a new demo, entitled 'Genocide', available for £4 plus 50p p&p from: Dennis Harris, 144 Kingston Road, Ilford, Essex IG1 1PE.

■ **MALEDICTION**, the "thinking man's Death Metal band", release their debut album, a live recording, through the Goob label this month.

Described as "fearsome, intelligent Techno Death", the album is titled 'Chronicles Of Dissent – Live' and features the following tracks:

'Mould Of An Industrial Horizon', 'Weeping Tears Of Covetousness', 'Infestation', 'Framework Of Contortion', 'Longterm Result', 'System Fear', 'Doctrines Eternal Circles'.

Malediction vocalist Shaun Stephenson was recently pictured on the front page of the *Daily Telegraph* – photographed being arrested during an anti-bloodsport demo at a grouse shoot!

■ **INNER SANCTUM**, a Suffolk-based "Progressive Metal" combo, are offering free recordings of their new demo, 'Sensorium'.

In exchange for a 'high quality' recording of the demo – complete with original inlay card and band biography – simply send a blank tape, plus two first class stamps to: Inner Sanctum, 120 Somerton Avenue, Lowestoft, Suffolk NR32 4EZ.

■ **ROBIN ZANDER**, singer for US Pop Metal legends Cheap Trick, releases his debut solo single this week through Interscope.

Titled 'I've Always Got You', the single is lifted from Zander's eponymous album, which now follows on September 27.



DREAM THEATER: deliverin' a Prog Metal feast live from London's notorious Marquee Club!

■ **DREAM THEATER**, the cult Progressive Metal outfit from New York, release a live mini-album this week.

'Live At The Marquee' was recorded at the famous London venue on April 23, and includes the following tracks:

'Metropolis', 'A Fortune In Lies', 'Bombay Vindaloo', 'Surrounded', 'Another Hand/The Killing Hand', 'Pull Me Under'.

Further UK dates are being planned for October.

■ **ANNOYANCE**, a Surrey-based "melodic Power/Death Metal" band, seek a guitarist.

The band have studio time and live dates booked. Interested parties should contact Woody on (0483) 423645.

■ **PLAIN JAIN** have a 10-track demo, 'Better Late Than Never', available for £4 from: Lorraine Cooper, Caretaker's Bungalow, Coppice High School, Ecclestone Road, Wednesfield, West Midlands WV11 2QE.

Cheques are payable to 'AM Amos'.

■ **WHATEVER**, Newcastle-based Grunge Rockers featuring former Wildhearts drummer Stid, have a demo entitled 'Whole', available for £2 plus p&p from: 22 Westborne Avenue, Gateshead, Tyne And Wear.

■ **ZERO HOUR**, a Suffolk-based Power Metal act, seek a second guitarist.

Send tape/photo/biog to: 21

Ash Close, Thetford, Suffolk IP24 3HG.

■ **PAT BENATAR**, arguably America's premier '80s Rock Chick, releases a new album in October.

Titled 'Gravity's Rainbow', the album is co-produced by Don Gehman and Benatar's husband and guitarist Neil

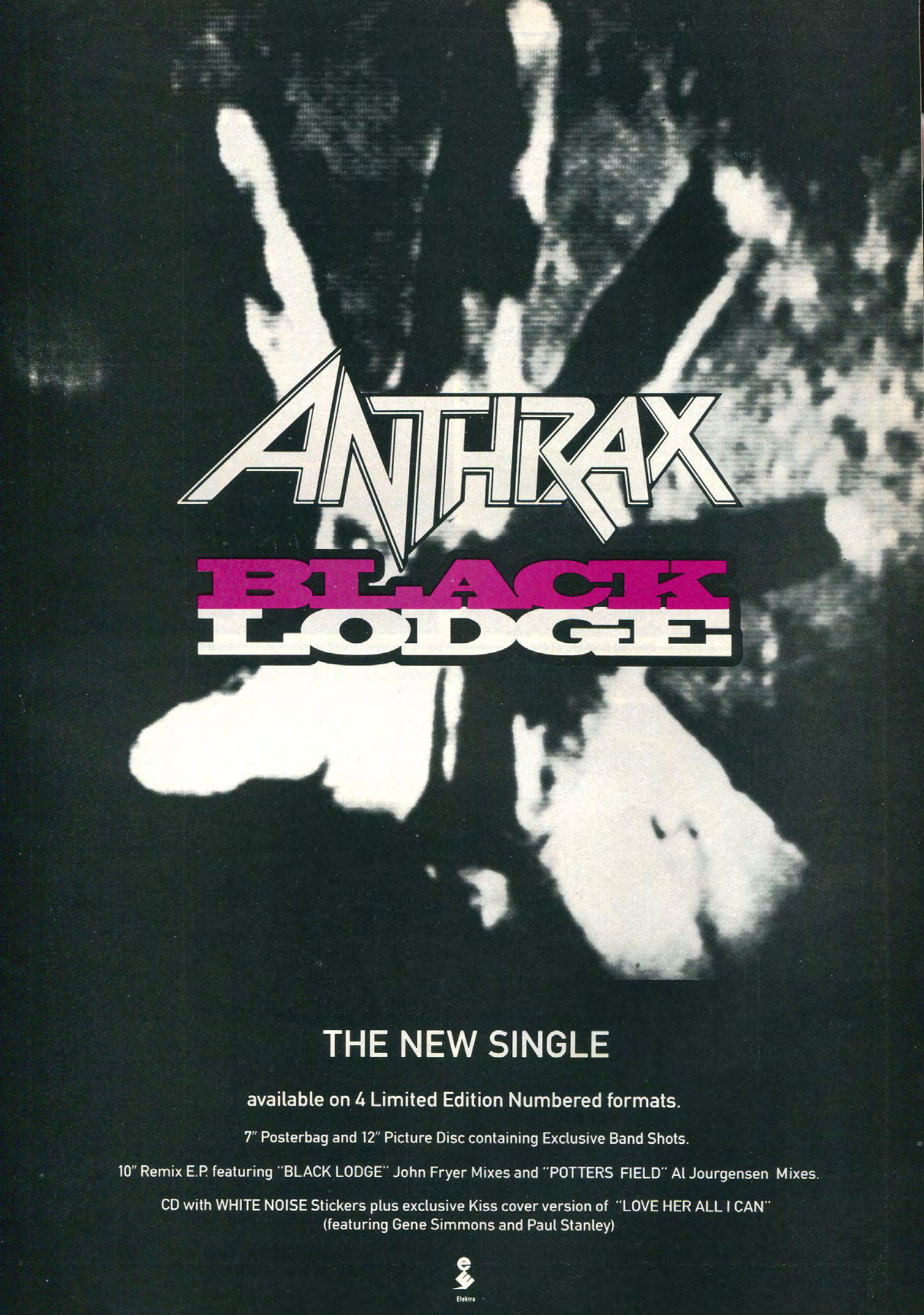
Geraldo, and features the following tracks:

'Pictures Of A Gone World', 'Everybody Lay Down', 'Somebody's Baby', 'Ties That Bind', 'You And I', 'Disconnected', 'Crazy', 'Every Time I Fall Back', 'Sanctuary', 'Rise (Part 1)', 'Kingdom Key', 'Tradin' Down'.



PAT BENATAR (snapped here in ultimate '80s Rock Chick pose!); back with a gravity-defying, rainbow-styled offering!

pic: Laura Levine



ANTHRAX

BLACK LODGE

THE NEW SINGLE

available on 4 Limited Edition Numbered formats.

7" Posterbag and 12" Picture Disc containing Exclusive Band Shots.

10" Remix E.P. featuring "BLACK LODGE" John Fryer Mixes and "POTTERS FIELD" Al Jourgensen Mixes.

CD with WHITE NOISE Stickers plus exclusive Kiss cover version of "LOVE HER ALL I CAN"
(featuring Gene Simmons and Paul Stanley)



Elektra

RECORD



RELEASES

■ **SHOTGUN WEDDING**, Brummie Hard Rockers, seek a vocalist.

Interested parties should call Gray on 021-773 8993.

■ **WILD TURKEY**, Bournemouth-based retro Rockers, have amicably split with bassist Andy Graham and seek a replacement.

Interested parties should send tape/photo/biog to: Smalltown Management, 77 Gresham Road, Bournemouth, Dorset BH9 1QT.

■ **KRUST**, "Thrashcore sleazoid Metalheads from Corby" featuring ex-members of Ignorance, Adverse Logic and Machine, seek "an animated bass player and a totally insane guitarist/keyboard player".

The band have major touring and recording commitments

pending. Applicants should call Andy Coupland on (0536) 407467.

■ **THE BRITISH ZINE** is a new fanzine dedicated entirely to UK Rock and Metal.

Copies are available for £1.50 from: Steve, 98 New England, Halesowen, West Midlands B62 9EQ. Enclose an A5 SAE.

Steve also seeks bands for inclusion in future issues of *The British Zine*. All types of Rock and Metal bands, from Glam to Grunge and Death, should contact the above address.

■ **ACRIMONY**, "Hippy Doomsters from the woods of Wales", release a single via Belgian Indie label Shiver Records this month.

For more information, contact: Acrimony c/o Mead, 16 Ynys Werdd, Penllergaer, Swansea, South Wales SA4 1AR.

Acrimony have been dubbed a mixture of **Black Sabbath**, **Winter** and **Monster Magnet**.

■ **KERRANG!** launches the ultimate guide to Metal, 'Direktory Of Heavy Metal', on September 16.

This heavyweight tome is published by Virgin Books and is priced at a mere £12.99.

The 'Direktory...' features close on 600 bands, with special profiles of the 50 greatest Heavy Metal acts of all time! There are also guides to the best recordings by each

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■ **CUBANATE**, UK-based "Techno/Grunge/Metal/Industrial" terrors, release their debut single this week through Dynamica.

'Bodyburn' is available on 12" and CD only, and features three tracks: regular and extended 'D-Code' mixes of 'Bodyburn', plus the album version of 'Blackout'.

■ **ELYSIAN FIELDS** have changed their name to **Uncle Bill** and have a demo single available for £1.50 - including p&p - from: **Steven Brindle**, 10 Rycroft, Furzton, Milton Keynes, MK4 1AH.

Cheques are payable to 'Steven Brindle'.

■ **DUMDUMS**, a "Groovecore" combo from Nottingham, seek a vocalist.

The band's key influences are the **Red Hot Chili Peppers**, **Primus** and **Faith No More**.

Interested parties should call Phil on (0602) 470215.

■ **RETRIBUTION**, a young Power/Thrash Metal quintet from Basingstoke, have a new demo available for £2.50 from: **Joshua Parish**, The Haven,

New Road, Hartley Wintney, Nr Basingstoke, Hants RG27 85B.

Cheques are payable to 'Retribution'.

The demo is titled 'The Closing Ceremony' and features the following tracks: 'Unholy Earth', 'Salvation' and 'Destructive Season'.

■ **STILLBORN**, Swedish Hard Rockers, seek a vocalist. Interested parties should contact (0942) 675631.

■ **OPTIMUM WOUND PROFILE** have completed their second album, due for release at the end of the month through Roadrunner.

Titled 'Silver Or Lead', the album was produced by **Colin Richardson** and includes the following tracks:

'Sidewinder', 'Nazilover', 'One Head Two Eyes', 'Twisted', 'Doghead', 'Lubricator', 'Plato O Plomo/Slavetrade', 'Verfall', 'Modus Operandi', 'Exorcise', 'Crotch Metal Orgasm'.

Material from the album will be previewed at a one-off date at **London Marquee** on September 4.

The first 30 paying customers through the door on the night will receive a free, three-track sampler tape.

Supporting at the Marquee are **Cerebral Fix**.



SHOTGUN MESSIAH (Tim Skold): Cock Rockers gone violent, new and all Industrial, it sez 'ere!

■ **SHOTGUN MESSIAH** release their third album, 'Violent New Breed', through Roadrunner on September 27.

The LA-based act, now slimmed down to the duo of Tim Skold (vocals) and Harry Cody (guitar) following the departure of drummer Stixx and bassist Bobby Lycon, have developed a harder, hi-tech, new sound, described as "a spiteful mix of the Sex Pistols, Nine Inch Nails and Mötley Crüe".

'Violent New Breed' features the following tracks:

'I'm A Gun', 'Come Down', 'Violent New Breed', 'Enemy In Me', 'Revolution', 'Monkey Needs', 'Rain', 'Jihad', 'Side F/X', 'Sex', 'Overkill', 'I Come In Peace'.

Says Cody: "This ain't your father's classic Rock collection. If it's possible to have a backdrop of machines running riot, then why the hell not just go for it?"

■ **NEON STARZ** Glam fanzine has a second issue available for £1 from: Midnite Promotions, 61 Canwick Road, Lincoln. Enclose an SAE.

Among the acts featured in the current issue are Alleycat Scratch, The 69 Eyes, Love Like Us, Tragedy and Shanghai Lily.

■ **CRONOS**, the UK Metal outfit led by former Venom bassist/vocalist Conrad 'Cronos' Lant, release their second album via Neat on September 14.

Titled 'Rock 'N' Roll Disease', the album features the following tracks: 'Rock 'N' Roll Disease', 'Aphrodisiac', 'Sweet Savage Sex', 'Superpower', 'Midnight Eye', 'Messages Of War', 'Sexploitation', 'Bared To The Bone', 'Lost And Found', 'Dirty Tricks Dept'.

■ **MR BIG** release their third studio album through Atlantic/EastWest on September 20.

Titled 'Bump Ahead', the album has been produced by Kevin Elson and includes the following tracks:

'Colorado Bulldog', 'The Price You Gotta Pay', 'Promise Her The Moon', 'What's It Gonna Be', 'Wild World', 'Mr Gone', 'The Whole World Is Gonna Know', 'Nothing But Love', 'Temperamental', 'Ain't Seen Love Like That', 'Mr Big'.

The last track is a cover of the classic track by '70s Brit Blues Rockers, Free, while 'Wild World' was originally a hit for Cat Stevens.

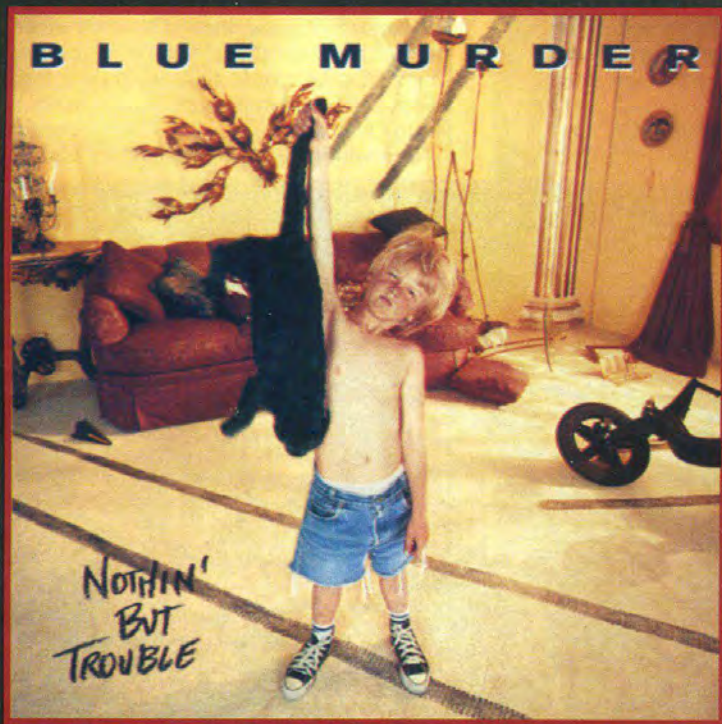
Mr Big are currently lining up a UK tour for the end of the year.



Pic: William Haines/Idols

MR BIG (Billy Sheehan): bumpin' ahead with a new LP and a UK tour to follow by the end of '93!

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METAL BRIEFS

A (Very) Rough Guide To: Lemmy

Who is Lemmy?

Lemmy is the Godfather of Metal. The Lord of Decibels is currently using his skull-exploding wall of sound to off-load a job lot of Pot Noodles onto the nation's impressionable snacksters. The seeds of Lemmy's growing senility were first sewn during his infatuation with the busty Page Three cheerleader, Samantha Fox. Before they actually started having their photographs snapped together, the Meanest Man in Metal would plaster tasteful portraits of the sweet young girl over his London flat.

How old is Lemmy?

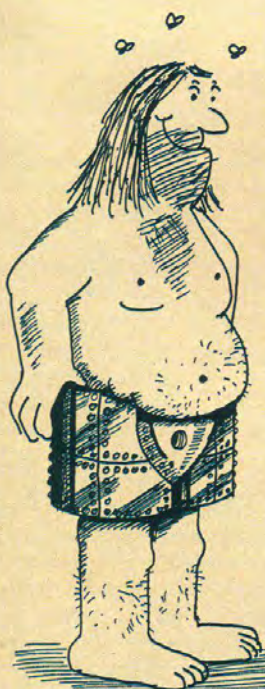
Lemmy is at that difficult age, when the more mature man imagines that white cowboy boots are still attractive to the opposite sex. Despite his spreading girth and two-tone suntan, thousands of American starlets still queue up at Motörhead concerts in order to secure Lemmy's sexual favours. Unfortunately, Lemmy is under the impression that all women are actually pinball machines. So far, he has spent millions in loose change trying to grope them in bars.



Pic George Rodnar

Why does Lemmy hate England?

The reason Lemmy hates England, is because he is convinced that in a former life he was a Nazi stormtrooper. He has amassed an impressive collection of Third Reich memorabilia, and once confessed to being strangely drawn to the Swastika emblem. Therefore, it is quite obvious that in order to love England, Lemmy must first bomb it to smithereens with a Luftwaffe strike force. Also, no one has bought a Motörhead record over here for about seven years.



What's this Italian Techno remix of 'Ace Of Spades' all about?

In a bold bid to court the lucrative gay market, Motörhead have decided to remix their finest anthem, specifically to attract the generous clientele of the European leather bars. In an equally controversial move, struggling Motörhead protégés like Dumpy's Rusty Nuts have decided to reissue 'Boxhill Or Bust'. It is now called 'Dicks On Bikes'.

What's the difference between Lemmy and Blakey from On The Buses? Err...

What not to say to Lemmy: "Lend us a fiver."

CHRIS WATTS



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INTENSE



GREETINGS FROM SHITSVILLE!

I'D DESCRIBE myself as a self-loathing, schizophrenic paranoid, with occasional delusions of grandeur. *Sometimes!*" laughs Ginger, The Wildhearts' tousle-haired singer and guitar-wrencher, seated in his local pub.

"We've been through a lot of bollocks this year," he reflects. "The upside is, we've made an amazing fuckin' album that'll hopefully take the world by storm!"

As upsides go, that's not a bad one.

"I couldn't give a shit if people think I'm arrogant for saying that," he shrugs. "I wish more people thought they were gonna take the world by fuckin' storm! The bands I loved *always* said that, and always thought, 'Yeah, fuck it! We're the best!'. We think that!"

"I think we're a great band; I've got a great attitude, and we'll go on and on to make better albums. That's what I've got to look forward to – a life of absolute fuckin' joy, in being good, and getting better!"

"You've gotta go through a bit of shit every now and again. It's healthy, and I don't trust people who are happy all the time, anyway! When people tell you The Wildhearts have had their turn and blown it, they don't realise that we've been busier than ever before! Sorting out crap..."

"It's done wonders for our

It's big! It's bold! And being bad is right out! Yup, after delays, an EP, set-backs, delays, another EP and more delays, THE WILDHEARTS are set for an all-out world invasion, with their long-awaited elpee, 'Earth Versus The Wildhearts'! Are they the Pantera/Beach Boys crossover act for the '90s? JASON ARNOPP attempts docking manoeuvres with orbiting main madman GINGER, and discovers just why The Wildhearts could well succeed in their quest to revitalise Rock! But careful – this ain't no Mills And Boon story...

confidence," he adds. "There's been times when we thought we were gonna split. We didn't even like each other at one point, and that's terrible but in the end, it breeds confidence. No one helped us with that."

"The Wildhearts stayed together, and getting this album out was the only thing paramount in my mind. And it's finished. Now, it's finally fuckin' finished!"

All five Ks of it.

EARTH VERSUS The Wildhearts' is a mammoth affair, which the preceding two EPs ('Mondo Akimbo A-Go-Go' and 'Don't Be Happy... Just Worry') served as perfect introductions to.

'Mondo...' illustrated The Wildhearts' knack of throwing all kinds of elements into their music, and still ending up with real songs. Right from that beginning, with the incredible likes of 'Turning

American' and 'Nothing Ever Changes (But The Shoes)', the band were obliterating the mould. Heavy riffs and harmonies swung in ideal union.

Then 'Don't Be Happy...' came along, with its lighter, more melodic rock 'n' roll tunes, and an element of confusion reared its head. What exactly was the band's direction? 'Earth Versus The Wildhearts' comes the closest to answering that

question, mashing the two EPs together in a spectacular fashion.

"I wanted the band to do two EPs, and an album that's a mixture of both," confirms Ginger. "I didn't want a generic style running through every Wildhearts record. So I thought that if I could fuck people's heads up with two EPs, then the picture would make more sense when the album came out."

"It's just getting people used to the fact that there's no routine with The Wildhearts. There's no blueprint to follow. The second album will have the harmonies and the loud guitars, but apart from that it can go anywhere. The only

guarantee is that it won't be a carbon copy of the last..."

IF THERE'S one thing that The Wildhearts particularly dislike, it's lack of imagination.

"Up till 1980, people never recorded the same album again and again!" puzzles Ginger. "Considering how much experience you gain in between albums, how can you possibly make an album that's like the last one? The laws of fuckin' nature demand that you change! It must be harder to make it sound like the last one, than not sound like the last one!"

"In that respect, I feel confident that The Wildhearts can go into the studio and record anything, cos it'll sound good to anyone who likes the band. And the band themselves, obviously..."

"This is just the story so far – or rather the story from January! We'll be taking lots of weird little directions in future, and that's what excites me. I couldn't go on making records like Def Leppard or Status Quo, records where you know exactly what you're getting..."

"Bands that just go in for record sales tend to be the most boring bands in the world!" he exclaims. "The bands that do something a little new, creating a new vibe or scene, weren't initially in it for sales. They were in it for

"I wish more people thought they were gonna take the world by f**kin' storm! The bands I loved always said that, and always thought, 'Yeah, f**k it! We're the best!'. We think that!" – GINGER

KONTINUEZ OVER



**GINGER of The
Wildhearts:**
"Bands that just go
in for record sales
tend to be the most
boring bands in
the world!"

THE WILDHEARTS

the music!"

Could The Wildhearts prove to be influential scene-shifters?

"Ahhh... you can't ever say that..."

That's where the healthy arrogance stops and Ginger becomes sensibly tight-lipped.

FOR ONE reason or another, 'Earth Versus The Wildhearts' has been delayed for six months after its original March 1 release date. Considering that their only live performances this year have been a short string of dates with Alice In Chains, and a one-off support slot with

completed album?

"I'm happy it's *finished*."

But of the album itself?

"It's been too long to be objective about it! The best thing about it is what the demos *originally* had. Some days, if I'm in the mood, I'll put it on, and not realise I'm listening to the demos! *That's* how much the remix means to me!

"All this remix stuff..." he sneers. "It's bollocks! A song's mixed and finished. If you wanna do something heavier, then do another song! You can't keep touching up a photo because y'think your nose is too big!

"Anyway, my head's *already* in the tour bus, and on the second album..."

GINGER'S SONGS take their cues from the last three decades. Such is their charm.

"It's the best of music," states the man born in '64. "I don't like the elitist idea that music changes every decade. It doesn't. It's just good or bad, cool or uncool. The cool

bands in each era are the ones who go against the grain.

"The attitude and delivery have stayed the same from decade to decade. Music changes because it *has* to, but the attitude of bands shouldn't really change.

There should be a collection of bands around the world who say, 'Fuck this – it's wrong. We're gonna do it *our* way...'

"It's about having confidence, tunnel vision... a kind of blind faith. That's what we've copied from the last three decades, and with the amount of musical styles that I'm into, I could never pick one that I like more than the next one!

"I love heavy guitars, but I couldn't just play Thrash, because I couldn't do it better than Sepultura. They're the best Thrash band in the world..."

"And I couldn't do instrumental stuff as well as Pink Floyd or The Cardiacs, so I can never stick with one kind of music. But songs

write themselves; it's the easiest thing in the world for me to do. Inspiration comes from anywhere. It can come while I'm having a shit, or walking down the street..."

Indeed, Ginger's flatmate later confides: "Anything can set him off. We'll be watching

TV and suddenly he'll get an idea and rush off upstairs. I'm left there thinking, 'Maybe I shouldn't have commented on that detergent ad!'"

ICAN'T do anything for too long," claims Ginger. "It'd bore me. There's nothing more exciting than a song with a few different bits. As long as you can dance to it!"

What would

'60s swingers have made of 'My Baby Is A Headfuck'?

"They'd love it!" he smiles. "Mick Ronson played lead on it!"

"...Headfuck' is one of those songs on the new album with a classic Pop feel. But it's *Heavy Pop*, gnashing at bubblegum with serrated Metal teeth. Ginger's lyrics often explore the boy/girl topics which go hand-in-hand.

"It's eternal, innit?

Governments change, but boys and girls always fancy each other! The most political I ever wanna get with my statements is, 'Come to the gig, have a good time and forget about it! Lose yourself!'

"I write about the differences between the sexes, and how they can really fuck each other's heads up! It's a matter of just getting on with the opposite sex, not trying to suss 'em out.

"But I won't write soppy love songs. Everything I do on that subject is tongue-in-cheek. 'Loveshit's about the misconception that love's always like the Mills And Boon books, or the songs you hear on the radio. There should be lessons at school to teach you about love and the opposite sex, not about your sexual performance!

"It's the light-hearted side

"There's no routine with The Wildhearts. There's no blueprint. The second album will have the harmonies and the loud guitars, but it can go anywhere. The only guarantee is that it won't be a carbon copy of the last..."
– GINGER



CJ (above) and Ginger (below): itchin' to get back out on the live trail...

Pantera at The Marquee, the band have been left with understandably itchy riff fingers.

"That's another thing that makes you stronger," states Ginger resolutely. "You go to see live bands, and think, 'Oh shit! This is really *hurting*!'."

"When we get back out there, man... fuckin' hell! We're gonna *want* it! We've needed it for so many months now, that it's like a fix! And I wanna overdose on it!"

So after all the post-production malarky, courtesy of Mark Dodson (who produced 'Suckerpunch' – an 'Ace Of Spades' for the '90s if ever there was one) and 'Spike' Drake (who remixed those original self-produced demos), what does Ginger himself think of the

to The Wildhearts that I wanna capitalise on," he considers. "In the '60s, people found it easy to approach songs in a more jocular way. Rage Against The Machine or Danzig wouldn't be able to play 'Miles Away Girl'. They'd probably fuckin' hate it, and I'd hope they would!"

DOES GINGER like The Beach Boys?

"Sort of. They were always a bit limp in places. I liked 'em in theory, because they were all nutcases. I heard that Brian Wilson made everyone get really stoned and lie on the floor while they were recording 'Good Vibrations', to get that lazy feel.

"That's impressive. It impresses the fuck out of me, anyway!"

Ginger hasn't found Joe Elliott's views on The Wildhearts quite so worthy of respect. The Def Leppard leader appeared in a Rock magazine, reviewing a hoard of singles by British bands.

"The ones he hated were us and Leatherface!" gloats Mr Wildheart. "The fact that he didn't 'get' either band meant more to me than if he loved 'em!

"He hated our vocals because it's one-take stuff, but he doesn't understand the medium of singing live with passion! Anyone can sound good in a studio with loads of money and time."

Ginger makes no attempt to hide his disgust.

"Me and CJ (guitar/backing vocals) put a lot of hard work



THE WILDHEARTS (from left): Danny, Ginger, CJ and new drummer Ritch

in, because we're *not* singers! But the most dangerous thing in the world is when people like Joe Elliott try and give you a hard time for something you're just trying your best at doing!

"Maybe he was born middle class – or he's *turned* middle class – but it's a working class feeling to try your best.

"Imagine if people had slagged *his* singing on the first Def Leppard album, and the band had sacked him!

"I know he's got a brain. I just wish he'd use it!"

WITH GINGER'S characteristic bluntness at full throttle, The

Wildhearts are ready to rock 'n' revolutionise. They've got a fantastic debut melting its way through record shop shelves, plus a new drummer on board, name of Ritch.

By way of explanation for Stid's departure, the mainman simply states that his former sticksman "always knew he was a stand-in – he knew the score..."

"Band members don't have to impress independently," he stresses.

"All they've got to do is make a great noise *together*. The music moves a band like Helmet; no one's a star in *that* band, and anyone with a little bit of experience could

pick up a guitar and learn this Wildhearts album. You can't jam to Steve Vai!

"We use all the best chords, man! When y'hit a straight 'E'... *DNNNNNNNG!* The first things I ever learnt on a guitar were an 'E', a 'scrape', feedback, a 'drun-drun-drun' and a 'chugga-chugga-chugga'!

"They're still me favourite noises," he proudly announces. "And if anyone was ever gonna copy anything from The Wildhearts, I'd like it to be this idea: you can do anything. There's no rules, and that's the *only* rule."

Pic: Mikirot Tsukagoshi



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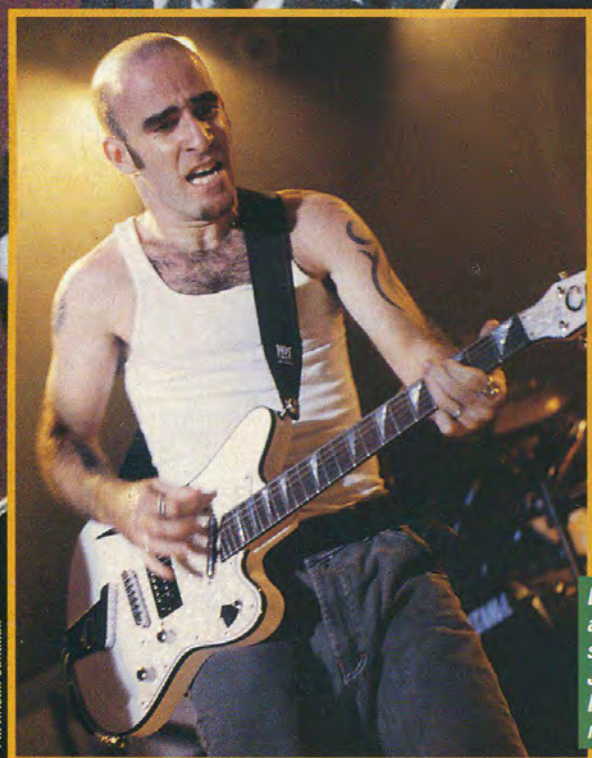


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PIA KRISTIN COLLAHAN

DAN SPITZ of Anthrax (main pic, above right) studies the six-string sermon of guest star Al Jourgensen; while Scott Ian, (left) baldly goes where Anthrax have never gone before...

BRINGIN' THE NOISE POLLUTION!

ANTHRAX, WHITE ZOMBIE, QUICKSAND



**The Roseland, New York
Wednesday, August 11**

THE USUAL ticket hassles prevented me from seeing the first half of Quicksand's set, but by the time I settled into their spiky style of Grunge, it was clear that the quartet were having an off night.

For one, the sound mix was horrendous. But the band lacked bite, and, more importantly, that special charisma that's needed to really sparkle. This time, Quicksand were all surface, with nothing underneath.

A huge roar greeted the shambling forms of White Zombie. With last year's 'La Sexorcisto...' LP suddenly streaking into the American Top 100, this band could easily have headlined for the 3,000-strong crowd. Instead, they merely stole the show right out from under the headliners' noses.

Opening with 'Grindhouse (A-Go-Go)', White Zombie quickly displayed what a year-and-a-half on the road can do. Strutting and leaping about the stage with total confidence, a king in his domain, Rob Zombie is a whirlwind of black dreads and even blacker humour, spitting out each garbled stream-of-psychosis lyric like some Satanic evangelist. Guitarist Jay Yuenger fought the sound and won, keeping the riffage heavy and focussed, while bassist Sean Yseult was her own little universe of shimmering energy. She's every Psychedelic-Grunge-Retro-Thrash-Rocker's dream girl.

'Black Sunshine' gave way to 'Feed The Gods', a new tune that harks back to those denser, more chaotic, primal Zombie EPs that are quickly becoming hot collectables. 'I Am Hell' was the second newie of the night, an anti-melody spiral of violence that foreshadows awesome implications for the next album. Finishing up with 'Spider Baby' and a manic 'Thunder Kiss '65', White Zombie clinched a triumphant homecoming.

It was homecoming time for Anthrax too, and the 17-song strong set was as crisply played and paced as one would like. But that extra something was lacking; the band seemed just a few degrees below the level of intensity you'd expect from an act that's been reinvigorated. Perhaps it was the size of the stage that held them back - it was smaller than those they hit on the 'Clash Of The Titans' tour two years ago. But John Bush certainly made good use of it; getting down into the photo pit, reaching over the audience's heads, climbing the speaker cabinets on either side. He's the best thing that's happened to this lot, finally providing a centre-stage focus that was lacking for so long. And his vocals, even on an oldie like 'Caught In A Mosh', are impeccable.

The set? 'Potters Field' was the opener, with 'Caught...', 'Got The Time', 'Room For One More' and 'Belly Of The Beast' following in rapid succession. Lots of covers tonight, too - 'Antisocial', 'Parasite' - but no 'NFL' or, amazingly, 'I Am The Law'. The band proved their ability to switch moods by airing the elegant 'Black Lodge' halfway through, but playing 'Hy Pro Glow' instead of the magnificent 'Invisible' was a strange choice.

The encores were more fun than the regular set, with 'Startin' Up A Posse' giving way to Scott's spotlight rap on a sliver of The Beastie Boys' 'What'cha Want'. And then it was guest star time: Al Jourgensen ambled out for an energised version of Sabbath's 'Supernaut', a big grin on his face and the usual droopy cowboy hat plopped on his head. Even on a casual basis, Al somehow carries a sinister presence onstage. Then Biohazard's Billy Braziadei stormed on for 'Bring The Noise', hoisting the show to a noisy climax.

The verdict? Anthrax were great, but it was White Zombie's night.

DON KAYE



WHITE ZOMBIE (Sean Yseult): stealin' the show

KONCERT KWOTA



ELECTROCUTION



HIGH VOLTAGE



STATIC



SHORT CIRCUIT



FLAT BATTERY

PARADISE LOST
(Gregor Mackintosh):
failing to make an
impression in
Grunge-land...



PSYCHO CANDY, HARDBODY



**Kentish Town Bull And Gate,
London**

Tuesday, August 17

HARDBODY DERIVE their name from Patrick Bateman's description of fit young women in the book 'American Psycho', and thus their name catches the attention.

Their energetic Metal follows suit, to a certain extent – although it's difficult to judge from watching the last two songs alone. Stay tuned.

Psycho Candy's frontman is wearing a long purple skirt tonight. This could be an attempt at expressive individuality, or simply an Axl Rose rip-off. Either way, it's... uhhh... a long, purple skirt.

The music is fairly plain Rock, but grooves well in places, and improves drastically on the band's latest demo. Going by that tape, it's easy to write Psycho Candy off, but the live show tells their story in a far superior fashion. The singer actually sounds talented onstage.

So why the unremarkable rating? The answer sadly lies with the 19 people present. But from small acorns... **JASON ARNOPP**

DAINGEROUS AGE



**Xposure Rock Café, Birmingham
Thursday, August 12**

WE CAN all spare Dangerous Age a vote of sympathy on this occasion. They're a young band – with just a hint of that early Shotgun Messiah vibe – who are tonight slaughtered by an unmitigated, howling feedback.

Dangerous Age make a good start with 'From The Inside'; Matt Thompson's distinctive vocal style injecting a much needed dose of adrenalin. But by song five, Thompson can only gaze impotently at the monitor and whinge. It's not surprising. What is surprising is the fact that the band can still pull a fine ballad, 'All I Wanted', from the ashes. A few more songs of such depth wouldn't go amiss.

A Beatles' cover just about saves the day. It is, however, a close shave. This was a nervous performance by a band buried in agonising technical glitches, but Dangerous Age are not without potential. **STEVE BEEBEE**

LOST CAUSE?...

PARADISE LOST



**Rockcandy, Seattle
Wednesday, August 11**

THE KID in the Nirvana T-shirt, seated in Seattle's Red Robin bar five hours earlier, hadn't heard of Paradise Lost. Indeed, as he supped vacantly at his beer, he denied any knowledge of the Rockcandy venue whatsoever.

It would appear that many of the city's other be-flannelled Grunge-heads share his ignorance. Tonight's show, which Paradise Lost are opening for Kreator and Morbid Angel, eventually draws around 200 heads, but it's slow to start.

And guess who has to play while there's more people in the gay/lesbian bar around the corner? It's our heroes from Halifax, and while their performance and choice of songs give rise to few gripes, they fail to set this particular segment of America aflame.

Singer Nick Holmes fails to utter, "Are there any

Nirvana fans here tonight? You wankers!" as promised, but tried and tested Goth-crunchers like 'As I Die' and the utterly brilliant 'Eternal' soon heal the disappointment of that omission. Just one marvellous excerpt from the approaching 'Icon' opus is played – 'Forged Sympathy', which features some of the most enormous riffs you can imagine.

This show only becomes a run-of-the-mill exercise because of the less-than-favourable circumstances – although this thankfully doesn't include the reasonable sound. Granted, the band still aren't the most visually demonstrative bunch of characters, but give them headlining conditions here and they'd soon be seeing more than just this small cluster of people at the front.

As it is, Kelly from Idaho later admits that she completely missed their all-important, sweat-spending effort.

"Paradise who?!"

She's not alone in wondering, but such is the burden of the second support act.

The next 'Icon' tour should set things straight. Who knows – the band might even enjoy themselves... **JASON ARNOPP**

IGGY POP



**Kentish Town Forum, London
Wednesday, August 18**

TO A back-drop of fairground music, the Ig hits the stage like a jack-in-a-box on overtime. His band cut in with 'Down On The Street'. A mike stand narrowly misses his guitarist. 'Raw Power' and 'TV Eye' follow, and the Ig leaves the stage... by diving head-first into the audience!

One of the most insulting things ever said about Iggy Pop is that he's good for his age. Hell, he's good for *any* fucking age! Beside Mike Patton, Phil Anselmo and maybe a few others, the world doesn't build frontmen like this any more. Iggy Pop's *in your face!*

It does seem a touch ironic that the now clean-living Ig wrote most of his best material when he was a mess, and still relies heavily on that material. But then again, how could he get away with not playing 'I Wanna Be Your Dog', 'No Fun', 'Search And Destroy', 'The Passenger', 'Loose'...

Then we get another new number, 'Fucking Alone', which is beautiful if thoroughly depressing, then the Ig pounds back into 'Lust For Life' - good, honest rock 'n' roll - and finally rounds things off with a beserk 'Louie Louie'.

James Jewel Osterberg, born April 21, 1947. Good for his age, and getting younger every day!

MORAT

GOD, MOTHER MARY



**Magee's, Bolton
Friday, August 6**

IT WAS always safe to assume that there'd be no Black Metal on show on tonight's double-header. But Mother Mary's performance was certainly as immaculate as their namesake's conception.

Dave Lambert has one of those classic Rock voices that isn't too much in vogue at the moment. Guitarist Andrew Bray teaches music at Huddersfield Tech, and is consequently as flash as you want him to be. But all keep a tight rein on their virtuosity and concentrate on the songs. They run a watertight ship.

I'd been meaning to have a word with God for quite a while, about some of the things that are wrong with the world. Sadly, this was a different God, and one not nearly as omnipotent.

You'd have every right to expect God to be spectacularly bad, or spectacularly awesome. But spectacularly normal just won't do. They pound away like troopers, but God lack charisma, and are no better nor worse than thousands of gigging provincials.

It may be blasphemous, but God appears to be just another face in the crowd... PAUL TRAVERS

BULLY BOY BILLY!

MOD



**The Marquee, London
Wednesday, August 18**

IT'S A mere 30 seconds into MOD's first UK show in four years, and Billy Milano already has an unfortunate stage invader wrapped precariously around his hefty shoulders.

The eternally loud-mouthed New Yorker, who has now abandoned his Bullydance project, looks more ox-like every time he appears in public. As he barks Hardcore hell into the mike, it wouldn't seem all that strange for him to have three burgers clenched in his other fist. And a bottle of tabasco sauce.

It's an absolute state of uproar, as the big-bastard bully-boy and his latest line-up defy earlier PA problems to deliver concise, punishing mayhem. No drum solos, no guitar solos, no lengthy epics... as Milano himself might grunt, no fuckin' bullshit. MOD are the rugged business.

The sole familiar face in this current incarnation of the post-SOD outfit is Tony Scaglione, the ex-Whiplash sticksman who briefly replaced Dave Lombardo in Slayer. Apart from this more-than-capable drummer, Milano's joined by a couple of grimacing characters on guitar and bass.

Strangely, MOD don't deem much of their 'Gross Misconduct' material to be worthy of playing, but we do get the lyrically well-dodgy 'Aren't You Hungry?', 'Hate Tank', 'Freddy Krueger' and the marvellous 'Get A Real Job' from their 'USA For MOD' debut, plus a few from their most recent, 'Rhythm Of Fear'.

Towards the end, the whole thing predictably (and pleasantly) becomes an SOD tribute. Even the slightly messy execution of 'Milano Mosh', the heart-thumping 'Kill Yourself' and 'United Forces' can't dampen their classic Metal/Punk fervour.

Intriguingly, one man who Milano won't be ringing to tell what a fine gig this was, is Megaforce Records supremo Johnny Z. The burly singer really goes off on one about his former father-figure...

Gross misconduct? A rhythmically fearsome show nevertheless... JASON ARNOPP

**MOD (Billy Milano and
eager stage-diver): the
rugged business!**

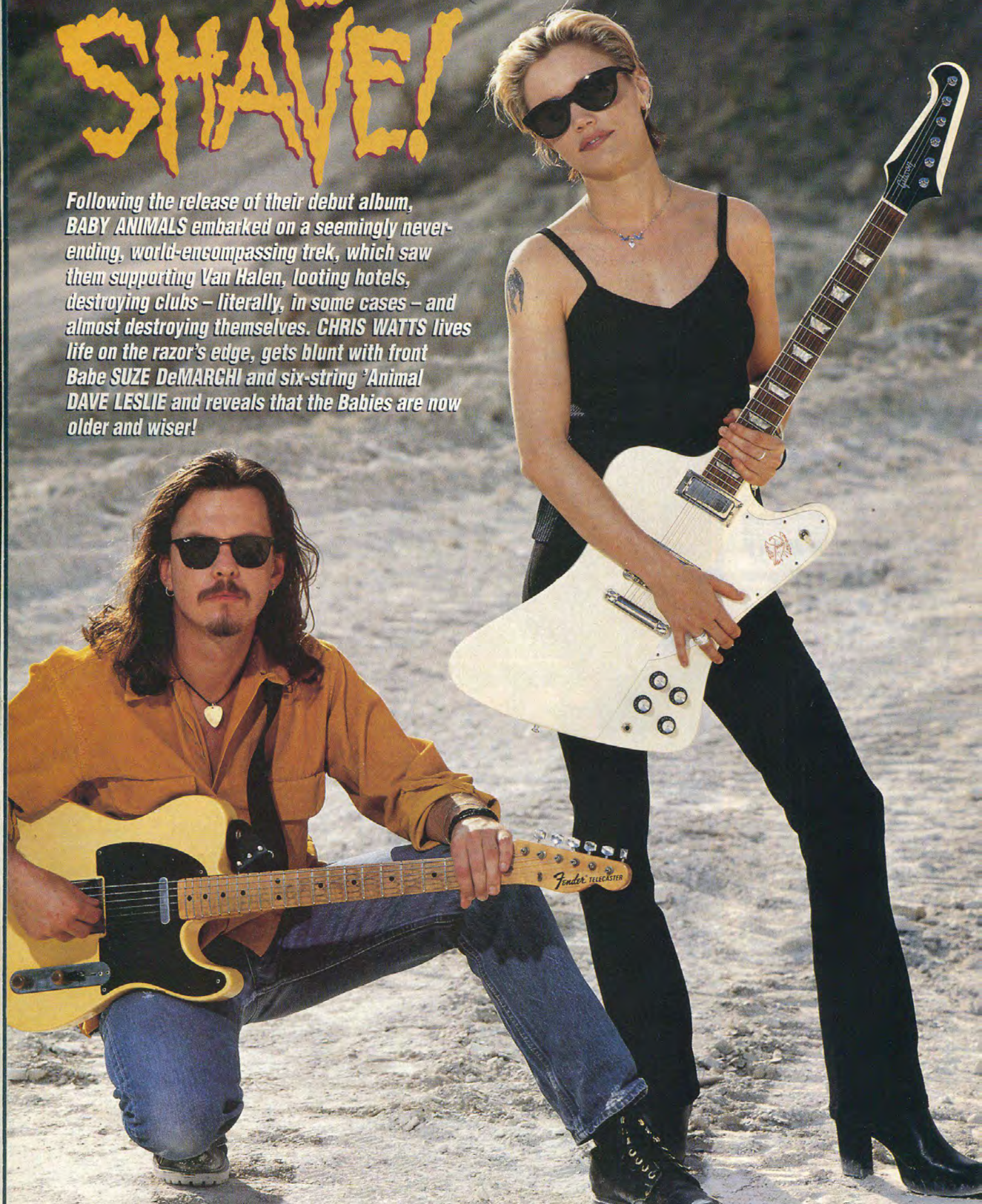


Pic Paul Harris

A CLOSE SHAVE!

Following the release of their debut album, **BABY ANIMALS** embarked on a seemingly never-ending, world-encompassing trek, which saw them supporting Van Halen, looting hotels, destroying clubs – literally, in some cases – and almost destroying themselves. **CHRIS WATTS** lives life on the razor's edge, gets blunt with front Babe **SUZE DeMARCHI** and six-string 'Animal' **DAVE LESLIE** and reveals that the Babies are now older and wiser!

SUZE DeMARCHI (right) with Baby Animals' guitarist **Dave Leslie**: continuing their global Pub Rock crusade...





FTER two years spent touring in Europe and the States, Baby Animals

finally returned home to Australia. The first live review from the native Press posed the question: "More hype than hope?". Guitarist Dave Leslie remembers the review being "totally scathing!". It was not a great homecoming.

According to Dave, when the massive world tour ended, Baby Animals spent three weeks in "sanity de-tox".

"Basically, the bus dropped us off at our homes and it was like, 'See ya, I'll give you a call'. And 'Ah, no, don't bother!'"

Suze DeMarchi looks up from a plate of nouvelle cuisine.

"We'd toured ourselves into the ground," she says. "It affects you. You just get too tired. The band was basically at the end of its tether..."

In their absence, a tribute band had sprung up from the Sydney suburbs. Early Warning play an entire set of Baby Animals originals from the first album. Dave Leslie wanted to tour with them. Suze didn't. DeMarchi - prickly chanteuse and queen Club Trooper - was maybe aware that the band she formed with friends back in 1989 had already suffered sufficient over-exposure to sink the Seventh Fleet. So she disappeared for a while.

IN '92, Suze came to London to visit friends and sample the Reading Festival. The singer had lived around town (in Fulham, West Hampstead and Paddington) from 1985 to 1989. During those four years, she was signed to EMI Records as a solo artist, promoted as a cheesy Rock Chick peddling Rock clichés to absolute indifference. It was not a direction Suze remembers today with much affection. She won't even mention it unless it crops up.

"It wasn't really the right time," she says brusquely. "I was with EMI for four years and made three singles! It was a bit of a struggle."

She also won't mention her first appearance in *Kerrang!* (issue 120, May 15-28, 1986), as one of the conveyor-belt Ladykillers. The first single from Suze (then aged 22) was described as "not a startling release, nothing to move the earth or block the sun, but not bad either". The photograph shows Suze DeMarchi looking not unlike Toyah Wilcox. Or Sharon Watts in 'EastEnders'.



SUZE DeMARCHI in her days as a Kerrang! Ladykiller...

BABY ANIMALS are an easy band to like.

Offstage, the boys (Dave, drummer Frank Celenza and bassist Eddie Parise) are genial and unfussy. In marked contrast, Suze can be awkward and tetchy. She doesn't suffer fools gladly, and is wary of the Press misrepresenting her as a leader of any description. Yet without Suze DeMarchi, Baby Animals would not have seen their debut record turn

quadruple-Platinum in Australia, and Eddie Van Halen would not have given Dave Leslie and Suze a guitar each...

As Dave modestly admits: "We covered a lot of ground in the past two years. It was a dream run."

Fans of the 'Baby Animals' debut will not be disappointed with 'Shaved And Dangerous'. Dumb title. The critics have been less kind. Suze shrugs.

"We're not trying to fool anybody. We just do what we do."

Dave: "It's the same band, the same line-up - so it's obviously not going to be a Speed Metal record!"

It's easy to like 'Shaved...', because it's undemanding

entertainment. Obscurists might also remember how easy it was to like Wendy And The Rockets. But Suze insists that Baby Animals have grown up - smartened up - and the Press can take a walk.

"I think the subject matter is a little more serious," she says. "It's more human."

She cites the "suicide song" ('Lights Out At Eleven') as proof. Written about the death of a 27-year-old songwriter, it

is not as mawkish as you might imagine. Suze names her friend in conversation, but doesn't want him mentioned in print. Instead, she says: "He was very young, very smart and very together. It was the last thing I expected from him."

Would you release the song as a single?

"Sure, yeah," she says. "Why not?"

SHAVED AND Dangerous' is a slick

brick of a record. Baby Animals, however, know their strength is as a live act - The Global Bar Band With Chick Singer. They recorded several shows from across the world during the last tour, and material is already ear-marked

for future B-sides.

But Suze is more than wary of another world trek on the same scale as the previous, never-ending tour.

"I wouldn't do it the same way again," she says. "It's not fair, really. I'd rather tour for a year, whilst writing songs for a new album at the same time. It would be great to stop off at different studios to demo stuff, and make up this patchwork quilt of 10 songs."

"Two years of solid roadwork was too much. If we have to do that again, then the band *won't* survive. We spent too much time doing one thing and not the other. It's got to be a fair balance. I think we all learned our lesson."

"Being on the road is like a marriage. Everybody threatened to walk out of the band at least once a week! There were a couple of low points, bad hangovers..."

Dave: "We got into trouble on Suze's birthday. We ended up pulling down the ceiling of some club in America! There was cement everywhere!"

"But, I think we spent too much time partying. It was just destructive and unproductive."

WE'RE IN a band to create," says Suze. "We have fun when we write. You can't write when you wake up feeling like shit."

"But I love travelling. I love getting out there. I love festivals. I love hotels. You can use as many bath towels as you like and leave them on the floor! I'd love to have the time to take a year off and travel through India - I will one day. Usually I just visit friends. I love coming to London, because I've got a lot of friends here. I feel pretty much at home."

Her parents still come to Baby Animals gigs around Perth. Suze can be blunt and temperamental, but she's no Riot Grrrl, dismissing that whole non-scene as "stupid and naive".

"They're putting the whole movement back by 50 years," she says. "Organising women-only gigs is just segregation. Rock should be about equality. I mean, what's going to happen if one of them gives birth to a son? And throwing tampons into the crowd (as L7's Donita Sparks did at last year's Reading festival) is just gross. That's like throwing a big shit at somebody!"

Instead, the Baby Animals will continue their sweaty Pub Rock crusade undeterred by fashion and formulas. The Global Bar Band With Chick Singer does not sleep.





NO MORE BEERS!

KREUZBERG 36 is an area of Berlin like no other. Indeed, it is perhaps an area of the world like no other. Tattooed, leather-clad anarchists of all nationalities have converged here in such numbers over the years that police and Nazis alike (same thing – right, kids?!) steer clear of the place for fear of violent attacks. The police cars that do stray into these parts are dented with the marks of fist-sized lumps of paving stone.

Today, many of Kreuzberg's residents have loaded up their assorted vehicles with weapons, and are heading to Hamburg to inflict damage on a Nazi demonstration. There is little law and order here; the place

SICK OF IT ALL and BLACK TRAIN JACK represent the new breed of New York Hardcore bands, combining the ongoing musical aggression of the scene with a new temperance – not only over political issues, but also over drink, drugs and meat! Big K! Over-Indulgence Representative MÖRAT is sent into this non-alcoholic Hell, to catch up with Sick singer LOU KOLLER and Jack's frontman ROB in the depths of Berlin. Will he last the distance with nary a hint of Jaegermeister?

polices itself.

But despite – or maybe because of – the fact that the bars stay open all night, every night, there is rarely any trouble. In short, this is ideal stomping ground for any decent Hardcore band. So how come so many of them seem to be coming out of New York?

"It's probably the environment, because it gives us an outlet for things," muses Sick Of It All vocalist

Lou Koller – backstage with Black Train Jack frontman Rob – at SO36, one of Kreuzberg's many venues.

"Y'know, whether your music's angry or whatever, it's *always* aggressive. That's the mainstay of New York Hardcore: the aggression."

IF IT was as bad in New York as all the bands make out, then surely there wouldn't be any bands... because they'd all be dead.

"Well, we sing about how bad things are," admits Lou, "but I don't talk about guns and gang-fights and all that, cos that's all bullshit!"

"There was a resurgence of gang violence in the Hardcore scene a couple of years ago, but that was because of a bunch of moron kids who took Rap records too seriously. That would be like going to the movies and taking *The Terminator* seriously. Like you said, all the gang kids I know are in jail or dead!"

"The difference with Black Train Jack," puts in Rob, "is that we're tired of everybody talking about how bad New York is. It's *already* been done. We just point out the positive points; the museums and shit like that. The fun parts about it. Not everything

KONTINUEZ ON PAGE 28



SICK OF IT ALL (with Lou Koller, second left): "Everybody has a vice," reckons Noo Yawk's straight-edge hero...

"It's probably the environment, because it gives us an outlet for things. Y'know, whether your music's angry or whatever, it's always aggressive. That's the mainstay of New York Hardcore: the aggression..."
— SICK OF IT ALL's LOU KOLLER



BLACK TRAIN JACK (with leader Rob, second left): observing drunks is his favourite sport...

NO MORE BEERS!

has to be bad."

"The thing also about New York," says Lou, "is that you have to have that New York attitude. Otherwise you become a victim of the crimes that a lot of these bands sing about!"

Much as I like and respect the likes of Biohazard, hey do seem to go on and on about where they come from, when, really, it doesn't seem important.

"Exactly!" rants Rob. "It's a New York 'hard' thing, and it's been done before. It's just a cheap rip-off!"

"Agnostic Front have been touring the world for years," adds Lou calmly, "and they never came out and said, 'We're from fucking New York, you better move', or whatever."

"I think people who buy that stuff are dumber than the bands that put it out. Nothing against Biohazard, because we've toured with them and they're our friends, but that kinda turns me off."

Other things that turn both Rob and Lou off are drugs and alcohol. Like so many band members from their fair city, the pair are straight-edge, abstaining from the dubious pleasures of intoxication. They look healthy for it, even if Rob – as snapper Harries put it – "likes his cake". Clear complexions are not something you often see in a band on the road.

A SIDE FROM the obvious lack of hangovers, what are the other benefits of being straight-edge?

"You save money!" shrugs Lou. "Our roadies love us, because they get to drink all of the beer!"

"You have to understand," says Rob, who must be all of 22, "that the youth is pretty impressionable. I'm not saying they're stupid and

they're sheep who are gonna follow; but some kids really are very impressionable, and if you give off the hoodlum attitude that fighting and shooting people is fine, that's stupid!"

"Being straight-edge, you're clean, you're quick, you're alert – you can handle any situation. I don't need alcohol; it takes my money, it makes me sick, I'm not on my toes and anybody can take advantage of me..."

Do you think abstinence is also a reaction to the 'live fast, die young' Punk ethic?

"Yeah," agrees

Lou. "That's what I think is the major difference between early Punk and Hardcore. They have the same attitude, as in being against how fucked-up the system is, but I don't have the self-destruct attitude of early Punk."

"It was definitely that 'live fast, die young' attitude that ruined a lot of good bands."

It also stopped a lot of them selling out.

"Yeah, that's true," laughs Lou. "They died before they could sell out!"

IT'S ACTUALLY quite refreshing to meet a couple of straight-edges with a sense of humour, and ones who don't preach at wiggly-edges like myself. Don't they think that a lot of straight-edge bands take themselves far too seriously?

"Oh, definitely," says Lou.

"That's another thing that killed that movement in America. Everybody was trying to out-do each other!"

"One band would go, 'Well, I'm straight-edge and I'm vegetarian', and the next would go 'Well, I'm straight-edge and I'm vegan!'. Y'know, we were waiting to see what came after that!"

"Then the first time we came to Europe, everybody was asking us questions

about these bands, and I'm like, 'This guy does drugs, this guy smokes pot, this guy's an alcoholic, this guy's in rehab...'. They're like, 'But they were kings of straight-edge!'. And you have to go, 'Well, they were full of shit!'."

"Everybody has a vice," Lou smiles. "I love TV, man. I drink wine with dinner with my family, because I'm part French and Italian and they have wine with dinner. So once in a while I have something – and all my straight-edge friends always give me shit about it!"

What right do they have to pass judgement?

"It's your life, and you do as you please," puts in Rob. "To me, it's not abstinence; it just doesn't turn me on. To me, hanging out in a bar all night, drinking, inhaling other people's smoke and listening to bad music... it gets boring."

"I get a kick out of going in when everybody's trashed, and then you sit there and watch them fall over each other and drool over each other. I get a kick out of that, but I couldn't see myself doing it."

WHICH AUDIENCE would you rather play to – straight-edge or drunk?

"As long as they're into the music..." Lou trails off.

"That's why we don't preach

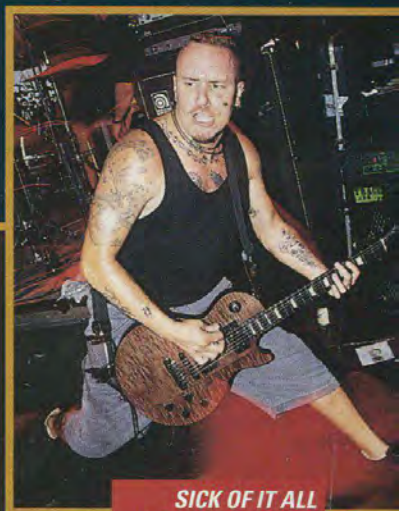
straight-edge in any of our music, because I have plenty of friends and fans who are drunks."

"Put it this way: if it's a crowd of happy drunks or a crowd of preachy, vegan, straight-edge, hardline kids, I'd rather play for the happy drunks, because they won't sit there and question everything I do and say."

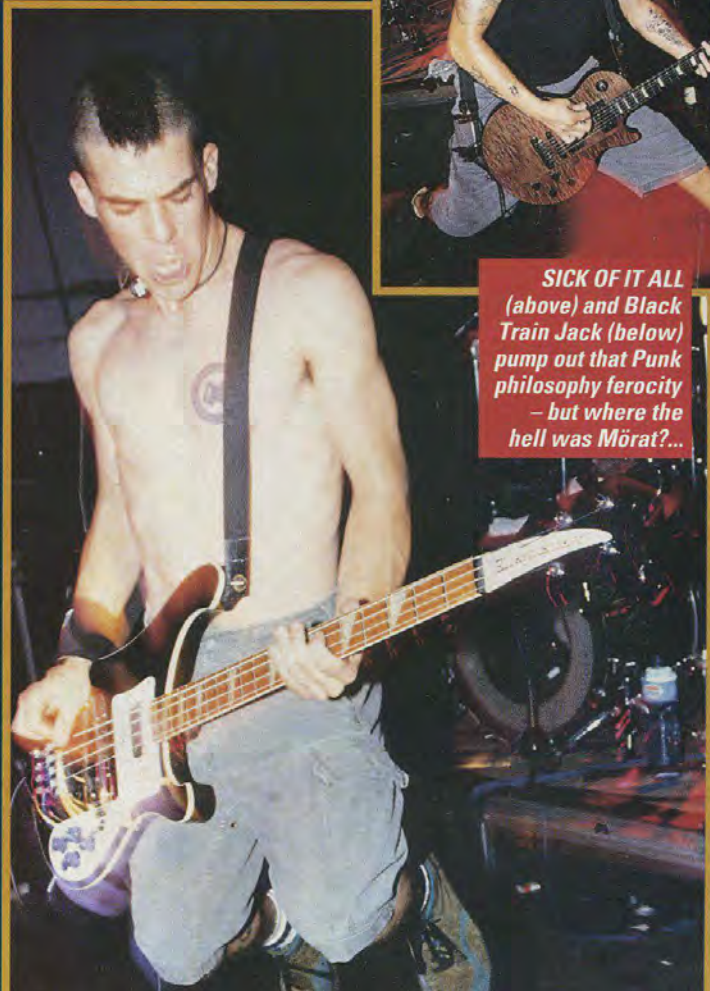
Tonight, Sick Of It All and Black Train Jack play their ferocious sets to Berlin's happy drunks. Over a thousand of them are packed into an 850-capacity sauna, and outside are at least another 500 who couldn't get in, and who settle instead for a raging impromptu street party that holds up all the bus routes.

We are left in no doubt whatsoever that straight-edge works. But if it makes you so much more alert and together, then how come it took five hours to sort out an interview and photo session? And why couldn't I get in to review the gig?

Oh well, I'll have to go and get pissed instead!

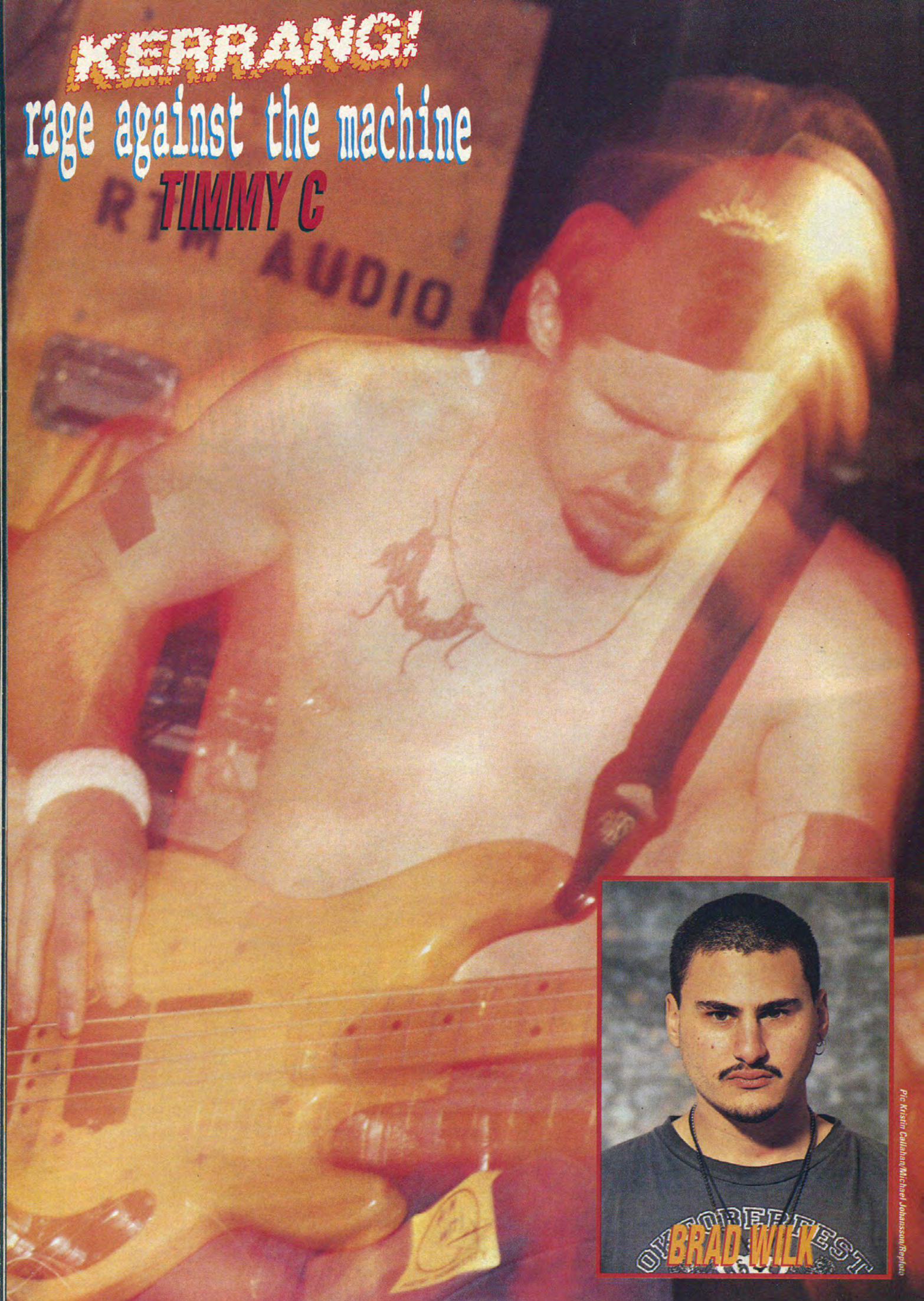


SICK OF IT ALL (above) and Black Train Jack (below) pump out that Punk philosophy ferocity – but where the hell was Mörat?...



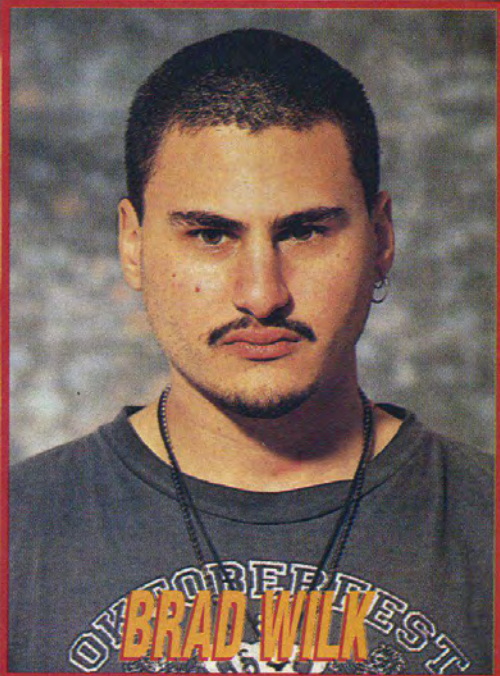


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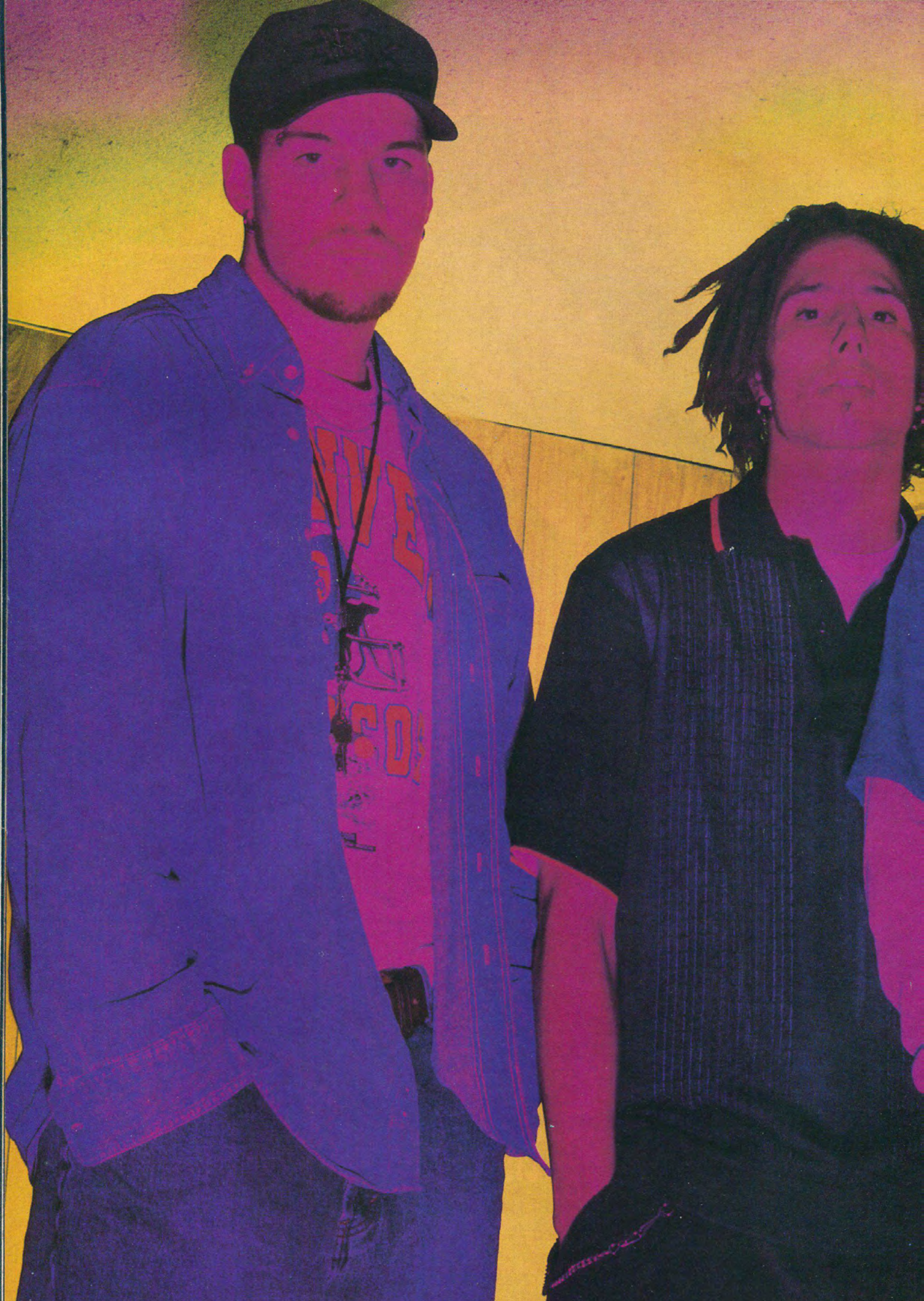
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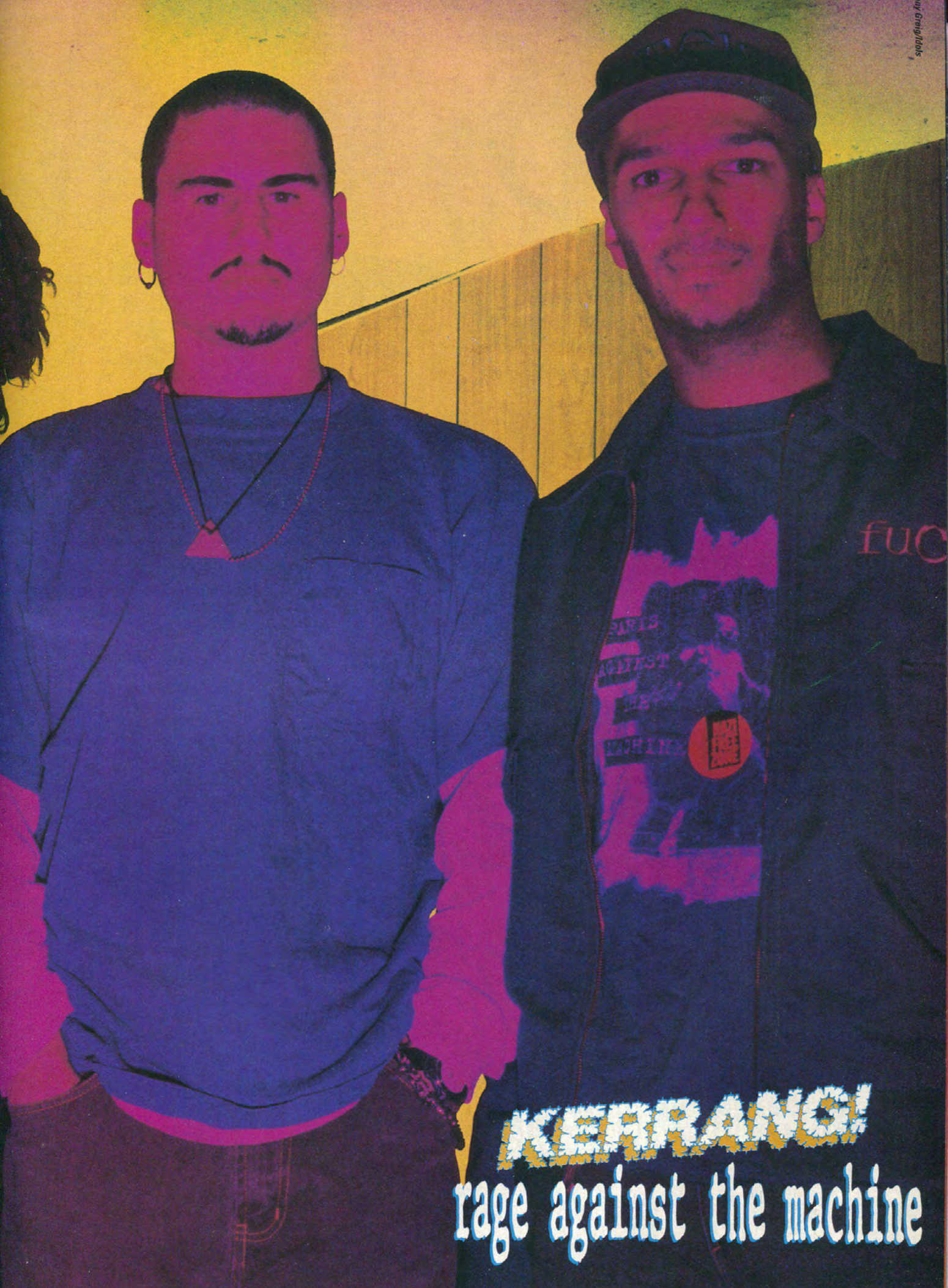


BRAD WILK



KERRANG!
rage against the machine
ZACK DE LA ROCHA





KE\$H!RANG!
rage against the machine



KEEP ANGO!

rage against the machine

TOM MORELLO



KEEP ANGRY!
rage against the machine
ZACK DE LA ROCHA

GERRANG!

rage against the machine



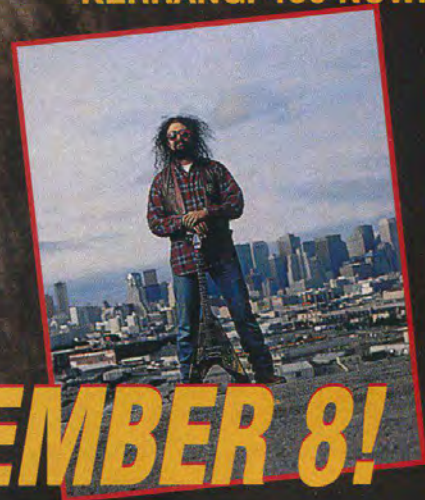
THE WORLD'S ONLY WEEKLY HEAVY METAL MAGAZINE

GOES APE!



This ish we've stuck ya' with mega-Metal stickers, humungous GUNS N' ROSES and BON JOVI posters, plus part one of a massive METALLICA mural! When assembled it's over five feet tall, making it the biggest poster ever assembled on Metaldom! K! 460 will feature part two, while parts three and four will be bound with K! 461 and K! 462 and will feature special messages from all four METALLI-CHAPS!

Next issue will also feature huge posters of SKID ROW and FAITH NO MORE (pictured here)! All for absolutely nowt! Reserve yer copy of KERRANG! 460 NOW!



K! 460! ON SALE SEPTEMBER 8!

BON JOVI (from left):
Jon Bon Jovi, Richie
Sambora, David
Bryan, Alec John
Such, Tico Torres



NO SLEEP TIL JERSEY!

Now over halfway through their latest 'I'll Sleep When I'm Dead' leg of the 'Keep The Faith' tour, BON JOVI are well on the way to their final hometown gig, but they still ain't tiring! In fact, they reckon they're playing even better than before! In this first instalment of a two-part Bon Jovi blitz, DAVE 'THE WIGGER' REYNOLDS drags himself out of bed and jets over to Berlin to share limos with JON BON JOVI and his cohorts, finding them still wrapped up in ebullient tour mood and counting the days to Milton Keynes! Coming next week in the Big K!: what does the future hold for the band, post-tour? Has the 'Keep The Faith' album kept Bon Jovi from the dogs, or are they still baying at the door? Hold on to those leashes...

THE CRIME rate may be up, and there seems to be a beggar on every street corner, but nothing seems to have changed much in Berlin since the wall came down. The city is still very much alive, the smell of the sewers still occasionally lingers in the air and the Japanese still visit the place in their droves. And quite a few of them appear to be staying in the same hotel as Bon Jovi – who are using it as a base for operations during the first few days of their 'I'll Sleep When I'm Dead' European tour, which constitutes the second leg of the world-conquering 'Keep The Faith' trek.

Having flown in directly from New Jersey that morning – landing in Berlin at around 8am – Bon Jovi guitarist Richie Sambora looks in pretty good shape, with no noticeable signs of jet lag – unlike Jon Bon Jovi, who, earlier in his tour manager's room, looked distinctly bleary-eyed.

"I've just slept for about four hours,"

Sambora beams, "and I had a nap on the plane too, so I feel pretty good!"

Settled down in the back of one of a fleet of sleek, black Mercedes-Benz cars on call for Bon Jovi's

use, Richie takes in some of the sights, as we make our way towards The Waldbühne – the site of the band's first show of the tour.

Soundcheck beckons at the venue, which is out in the forest and close to Berlin's infamous Olympic Stadium – the home, as its name may suggest, of the 1936 Olympic Games.

"The last time we were in Berlin, it was the middle of Winter," laughs the guitarist.

"Man, it was so cold! And everything looked grey. Not like today. This is beautiful!"

"Hey!" he shouts. "Take a look at her! She's hot!"

Our car has found itself stuck in a traffic jam caused by road works, as a particularly vivacious-looking blonde in an open-top Merc 500SL pulls up in the next lane. Sambora, having recently split

with his girlfriend back home, is on the prowl (easy, girls!). He smiles at the blonde, but she appears – or pretends – not to notice. We hold a debate as to whether the car is actually hers or belongs to a sugar-daddy. We both suspect the latter...

THE WALDBÜHNE is a typically Teutonic creation, hewn out

of stone into a 'natural' amphitheatre. To get to the stage, you have to walk through a tunnel in the hillside. Some wag likens it to entering Hitler's bunker...

While Bon Jovi acquaint themselves with the facilities and begin to work on an acoustic rendition of The Beatles' 'Help', it soon transpires that

preparations for the next day's gig are not at a particularly advanced state.

The soundcheck is thus postponed until the next morning, and everyone returns to the hotel. There, the band

continue to work on 'Help' in a variety of different tempos, not emerging again until it's time to head off for a meal.

The venue for the nosh is an Italian restaurant, and the hosts are from the higher echelons of the German branch of Phonogram Records. The whole scene seems to annoy the other diners, who appear rather put out by such an intrusion into their quiet night out with the Frau!

The head of the label presents Jon and his wife

Dorothea with a miniature leather jacket for their daughter Stephanie Rose – her name has been emblazoned on the back, even though she is still only three months old and sleeping next to her proud parents... but she'll grow into it.

Phonogram are justified in holding this dinner in honour of the band, as sales for 'Keep The Faith' on the continent have probably exceeded all expectations. Especially after the relatively poor start – certainly by past standards – for the record in America, which seemed likely to pour cold water all over the band's tour plans.

WERE BON Jovi concerned at the start of the year, as to whether the tour would actually come off?

"Rumours of my death were greatly exaggerated!" quips Jon Bon Jovi, when quizzed on the subject.

"It's true that a lot of bands have died this year, but I wasn't concerned that we were over. The thought never even crossed my mind.

"The recession is still quite evident, and there are a lot of bands out on the road this year, but our tour did better than anyone else's during our second US leg.

"In the Winter, sure, it was tough; but, thank God, it picked up."

"As far as what's happening in the '90s, I'm very pleased with how 'Keep The Faith' has done," smiles Richie.

"Quite frankly, I was scared it wouldn't

"I've always said that the break we took served us well to find ourselves as people. I guess we've come back more mature. After seven months of the 'New Jersey' tour, I was a mess. It's a different trip now..."
– RICHIE SAMBORA

"It's true that a lot of bands have died this year, but I wasn't concerned that we were over. The thought never even crossed my mind..."
– JON BON JOVI

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JON AND RICHIE:
spent most of the
late '80s "catching
up with our own
success"...



BON JOVI

do well. But it's exceeded my expectations – certainly over here. America is turning into such a trendy market that people are forgetting what's happened before. But the economic state of the nation has meant people can't afford to buy tons of records.

"We've done two million in the US, so that isn't bad. I just see the album as being a transitional one for us in the States, but it's opened up new, exciting market places for us abroad."

"Things started picking up after Christmas," comments drummer Tico Torres, who is probably the most experienced man in the BJ camp – at least as far as the music industry is concerned.

With a lengthy CV featuring some 30 albums to his credit, he's also a veteran of the New York/New Jersey club scene, where he enjoyed a stint playing with Pat Benatar during her cabaret days. Tico has pretty much seen it all.

"The English press kinda blew things up that we were splitting," he says, "but this is like a family. Every family squabbles from time to time."

"It was an apprehensive time for us at the start of the year," admits ivory-tickler David Bryan.

"America, as far as I'm concerned, is fucked right now – but it's the rough waters that make the boat seaworthy."

"We sailed right on through. We're fully committed to this, and we've fought back by kicking ass every night."

"There's nothing I like more than a challenge. Onstage it's a challenge, cos you either suck or you win. We'll win *all* the time, even if it *does* fuckin' kill us!"

DO YOU feel fortunate that the band has survived, when so many of Bon Jovi's peers have fallen by the wayside?

"Absolutely," says Bryan. "You only need to look at some of the bands we used to open up for – bands who are now completely gone. There are a lot of factors as to why we've survived, but I guess the main thing is that we've all managed to get along for 10 years!"

"I think a lot of it is down to hard work," offers Jon, "but a good part of it is luck. Who's to say that we're any better or any worse than anybody else?"

"I think it's helped that we've been to Europe on every tour – sometimes two or three times. There's been no place where we've been afraid to go. We'll go *anywhere*. I think that has something to

do with why we're still here. It makes sense to travel."

"I think that this tour has been the best for us," Richie adds, "because we spent the greater part of the late '80s catching up with our own success. We were unprepared for it."

"As you know, after 'New Jersey' we were so burnt out all I remember is, well..." he laughs, "a lot of work!"

"Everybody wanted to talk to us, everybody wanted to hang out with us. But that's what happens when you get

BON JOVI: "A few years ago, we really thought we were bullet-proof..."



on that big rocket-ship called success.

"I've always said that the break we took served us well to find ourselves as people. My solo record was very important for me, in that respect."

"I guess we've come back more mature. We've learnt how to stay on the road and stay in shape. After seven months of the 'New Jersey' tour, I was a mess. It's a different trip now."

Might it also be because you've got the typical 'band on the road' nonsense out of your systems too? Y'know, the sex, the drugs and the rock 'n' roll?

"Oh, we still like to party!" assures Richie. "It's not like we're dead! It's just not all day, every day, y'know?"

"That kinda stuff is inherent with the job. A few years ago, we really thought we were bullet-proof."

"It was a special time, because it seemed like we had that Midas touch, where everything was turning to gold. Not just with this band, but also with discovering Skid Row, and Jon and I producing somebody like Cher. Everything was going too well."

"But we were having fun and we were working. I don't think we were doing too much. Yet, even at the start of the 'New

Jersey' tour, I felt I needed a break, but there just wasn't any time."

"We knew from the start that this one was a short-haul trip (Bon Jovi will only be out on tour until New Year's Eve), but that break we had gave us a renewed freshness."

"This tour is better paced. We've been having about 10 days off between each leg, so we get the chance to go home and see family and friends, and keep relationships intact... or not, in my case! It's just much better for the head and the heart."

SAMBORA CAN'T reiterate enough that Bon Jovi have come to terms with themselves as

individuals – and that we're now seeing a better band as a result.

"We've managed to step away from everything and just look at what we've achieved," he muses. "I still can't believe that we've played in so many countries to so many people, and sold millions of records."

Jon: "I feel that when things started coming together, it kinda confirmed that everything I said back in November wasn't a crock of shit!"

Tico Torres and Alec John Such also woke up and smelt the proverbial coffee during their time off – and it means that they, too, are actually enjoying being in the band again.

"I almost feel 16 again!" says Torres, who in his time off managed to acquire his private pilot's licence. So armed, he recently pulled off a rather hazardous solo trip from Denver, Colorado, back to New Jersey!

"I hardly picked up the sticks during the break," he admits. "It was as if I'd just eaten too much chicken and got sick of the taste."

It's interesting that the Jovi rhythm

KONTINUEZ OVER

BON JOVI

section is now taking a more active role on the media side. Particularly Alec, who was previously content with taking a backseat role.

"I was the mystery guy!" admits the bassist. "I always seemed to be in the background in the past, cos that's just how it was when we put the band together. I could dig it, cos it meant that I didn't get hassled so much, or do as much work.

"Hey, I was lazy! But I feel now that I do want to contribute more."

"I've been telling him that for years," laughs Jon. "Al's liked his anonymity, but trying to get him to do anything in the past was like pulling teeth!"

"I'm telling you," continues Alec, "this tour has been great – absolutely nothing like the 'New Jersey' tour. All I wanted to do after that one was stay at home and not do anything. After I fell off my

motorcycle and cracked my collar bone, I didn't have any choice!"

As a result of that accident, there was a period where it looked like Such might have to retire altogether.

"I had a problem with a muscle in my back. It looked like I might never play again, so I actually started having bass lessons!

"And, man, y'know," he says, "I'm glad I did – because I've definitely improved. I feel that I'm playing better than ever."

JUST TALKING to Bon Jovi these days, before you even see them live, it's evident that they've got themselves in check.

"We're comfortable with this," reckons Richie. "And I really think that we're playing better than we've ever done.

"It obviously has a lot to do with having your feet on the ground, and the

confidence to have done stuff outside the band and then be able to walk straight back in. I know I'm a much better guitar player than I was before.

"Y'know, I actually think it comes down to when an audience makes you feel safe enough to bare your soul. I think that's satisfying for any musician."

Jon Bon Jovi, too, appears to be performing at a higher level than he's ever maintained before. In Berlin, the 126th show of the 'Keep The Faith' tour, many people commented on just how good his voice was sounding.

"Oh, it's *definitely* better!" he agrees. "I'll tell ya, I certainly feel like I'm singing better live than I did on those old records. I can't listen to 'Slippery When Wet' these days without going, 'Oooh!'" he screws his face up in mock disgust.

Has Jon had any vocal training of late?

"I have had some," he owns up. "I went to see this lady who Little Steven talked me into going to. I figured that if he went to her, she can't be bad.

"She didn't make me do anything goofy, like make me balance a book on my head or anything! She's just really amazing!"

TALKING TO Jon the day after the gig, I ask for his thoughts on the show. Was it, in his opinion, a good one?

"It was pretty good," he says "but I did feel we could do better. I actually went so overboard vocally on the first song ('I Believe'), I felt my throat close up. I felt like kicking myself in the ass!

"I thought I'd blown it, but I managed to pull back and relax. It was probably because I hadn't sung in eight days.

"Funnily enough, Joe Elliott came over to my house recently, and was telling me how his

"We've managed to step away from everything and just look at what we've achieved. I still can't believe that we've played in so many countries to so many people, and sold millions of records..."

– RICHIE SAMBORA



"This leg of the tour is what we've worked for all of our lives – playing these huge outdoor venues every night. You feel like going out and shaking everybody's hand!"
– JON BON JOVI

voice was like shit, cos Leppard had just had a week off. I'm sure at Milton Keynes I'll just be going nuclear in the first song – as ever!"

Ah, yes – Milton Keynes! Two shows; the first already a sell-out. What's the scam?

"I have such vivid memories of playing there in '89. It was *such* a great show. So, to come back now and do two dates there is a big thrill for us.

"This leg of the tour is sorta what we've worked for all of our lives – playing these huge outdoor venues every night. You almost feel like going out and shaking everybody's hand and saying, 'Thanks!'"

The rest of the band share a similar fondness for the venue:

Tico: "I loved it when we played there before. I thought Donington was great

too, but I just feel that Milton Keynes is a great arena for music. And the reason we decided not to do Wembley is because so many people told us how unpopular the place was as a venue."

"Not only is Milton Keynes a great place to play, but it's a great package we have," reckons David Bryan. "It's always cool when you can have a great evening of entertainment. A great bill always excites me!"

"The Milton Keynes shows are undoubtedly the biggest gigs for us," adds Richie. "I'm very excited!"

THE BILLING beneath Bon Jovi is, with the exception of Little Angels, questionable. Especially after so many other acts (Thunder, Vince Neil, Poison, Kiss...) were seemingly in the running.

Let's face it, who really gives a toss about Billy Idol in this country any more – especially since the man is now sporting a ridiculous-looking dreadlocked syrup on stage?

Idol ("The Wildman – the Rocker" says

Tico), it seems, jumped aboard the ship pretty early on. Poison were actually under serious consideration, until Rikki Rockett made a few silly comments in a magazine Bon Jovi happened to pick up.

Richie explains: "Rikki Rockett reckoned that we were scared to play with Poison, because they were gonna kick our ass onstage! We said: 'Really? Why don't you guys just go home and sit in your bedrooms then?'. Y'know, it was a dumb thing to say."

Jon is much more blunt: "What was said in print wasn't the issue. We just felt it would be dated to have them."

It seems that both Vince Neil and Robert Plant were definite contenders, but at the end of the day Little Angels and the Manic Street Preachers got the nod.

"I saw the Preachers play a club in Vancouver, and I thought they were pretty cool," says Jon.

And Little Angels?

"Well, that Toby Jepson is a very nice guy. He was pretty adamant that he wanted the tour!"

Adamant indeed – Little Angels have been added to most of the other European shows.

"Toby'd always turn up and say, 'Hi! Remember me?', so we gave 'em the tour!"

"Up until four days ago," Jon reveals, "I actually wanted Duff McKagan on as well. He wanted to do it really badly, but Geffen wouldn't support him."

"At least, that's the story we're getting! If I were in his shoes I'd be knocking at their door goin', 'Hey, I'm the guy in the band whose only sold 30 million records for you, and we're really big. Wake up, fuckheads!'"...

KONTINUEZ NEXT WEEK!

IN PART TWO OF THE BIG K! BJ EXCLUSIVE, WE BRING YOU THE TRUTH ABOUT THE MAKING OF THE 'KEEP THE FAITH' OPUS! COULD IT HAVE GONE FURTHER MUSICALLY? PLUS WE UNVEIL EXCLUSIVE PLANS FOR THE NEXT JOVI ALBUM!



Kerrang!
REKORDS

NIRVANA (Kurt Cobain):
the sound of absolution

WOMB AT THE TOP!

NIRVANA
'In Utero'
(Geffen GEF24536)
KKKKK

YOU CAN almost taste it. The anticipation. Another 'Nevermind'? Kurt Cobain's descent into fear, self-loathing and unholy noise? Neither, really.

The title says a lot. Nirvana have withdrawn and headed womb-wards to dodge the general bullshit that's tracked 'em ever since they hit multi-Platinum pay-dirt.

A couple more spins of 'In Utero', and it becomes even clearer: this ain't no piece-o'-shit stab at Punk Rock non-conformity. This is Nirvana making the kind of record they want to make. On their own terms.

Following the controversy of Albini-gate – the bizarre episode where producer Steve Albini's kiss-and-tell confessions suggested that the band were bowing to record company

pressure – 'In Utero' emerges as a subtly ironic and cathartic record, shaving the territory between the band's formative 'Bleach' platter and its groundbreaking successor, 'Nevermind'.

The rougher, 'Bleach'-styled material is the most vitriolic, with Cobain's fuzzbox set on stun, his lyrical barbs personalised and sharpened. When Cobain chortles "One more solo?" on album closer 'Gallons Of Rubbing Alcohol Flow Through The Strip', the track and the album implode in a two-fingered salute of defiance. 'Radio Friendly Unit Shifter' further sums up Cobain's challenging mood as he snarls, 'I love you for what I am not, I do not want what I have got', swiping at the bitter irony of multi-Platinum success against a backdrop of Sonic Youth-styled six-string abuse.

Despite the twists of gratuitous Punk-oid anger that Cobain inflicts throughout the 13 tracks on offer, on the current single

'Heart Shaped Box', the sublime 'All Apologies' (a likely candidate for a 45), and the convalescent croon of 'Penny Royal Tea', he re-stakes his claim as one of his generation's most absorbing song-smiths. The former pair (which benefit from additional engineering from Scott Litt) are Nirvana's most commercial moments, with all three hinting at the possibilities that lie ahead.

Elsewhere, the triumvirate of Cobain, bass lank Krist Novoselic and trapp-tapper Dave Grohl nod ironically at their unwitting former glories. Kurt kickstarts 'Rape Me' with a familiar and doubtlessly intended '...Teen Spirit' shuffle, while 'Dumb' has an infectious 'Come As You Are' feel. Both ripple with Cobain's poignant observations, allowing fleeting glimpses at his anger and frustration without ever resorting to the trite and obvious.

The heaviest moments bubble up on the Metallised canter of 'Tourrets', the searing 'Milk It', and the winsome 'Frances

Farmer...', all of which have a familiar, lived-in feel. In fact, it's this kind of immediate intimacy which makes 'In Utero' such a passion-filled ride.

If anything, after all the irritating speculation, the whole affair hollers defiantly. You can almost sense the relief at the band's discovery that they can still pick up the tools of their trade and play. Sure, it won't reach the heady heights of its predecessor, but who gives a shit about sinful sales figures? This is the sound of absolution. **PHIL ALEXANDER**

'In Utero' is released on September 13.

K-RATINGS

KKKKKK - KLASSIK!
KKKKK - KILLER!
KKK - KOMPETENT!
KK - KRUSTY!
K - KRAP!

DELIVERANCE

'The Ultimate Revenge'
(Griffin GN 5931-2)

K

IF ANY band justifies a 'Best Of...' compilation, it's assuredly not these London buffoons.

Deliverance (that's Sin on guitars, Kris Krowe on bass/vocals, Master Daniels on drums/vocals, and the menacingly monickered Clive Cutie on drums) are perhaps best known – if indeed, they're known at all – for their debut album's controversial sleeve. It was a shot of a young girl, with the title 'Devil's Meat' scrawled in blood on her innocent young brow.

None more bad. As was the album itself; one of the first releases from the British indie Metalworks, along with debuts from Virus and Deathwish.

With three albums behind them in total, Deliverance are basically defunct, although Master Daniel's sleeve notes offer hope: "Who knows, maybe we will make new music again".

The material from 'Book Of Lies', their third LP, is half-way proficient, sounding inexplicably like the Dead Kennedys; but as this compilation moves on, the sound quality becomes worse. By the time we reach the few previously unreleased tracks at the end, enjoyment is a faded memory.

This album will drive you to distraction. It is The Ultimate Waste Of Time. **JASON ARNOPP**

HOLY ROLLERS

'Holy Rollers'
(Dischord DIS86)

KKK

ONE OF the lesser-known acts on Washington DC's defiant Dischord label, Holy Rollers are slowly but surely getting there.

This eponymous release, the band's third LP, improves on '91's patchy 'Fabuley', although you wouldn't know it from the first two directionless tracks, 'Gold' and 'Ride My Sky'. But 'Killing Alley' redresses the balance, being a schizoid thug of a song that wouldn't have been out of place on the last Butthole Surfers LP. Side One closes in style with the perfect 'Set Up', which builds from a gentle, stoned ramble into a raging chorus of 'Sweet son of a bitch!' ripping off the guitar line from Hot Chocolate's 'Emma' along the way. Excellent stuff.

But having laid themselves a sort of foundation, Holy Rollers fail to construct on it. Side Two boasts the moody shuffle of 'Clear', and the great 'Worlds Apart', where dive-bomb guitars result in an Ozzy-period Sabbath feel; otherwise, the rest of the LP tends to meander aimlessly.

But there are flashes of genius here – perhaps LP number four will set Holy Rollers apart from the mass of US guitar bands out there. **NEIL PERRY**

RED HOT BLUES!



ENTOMBED

'Wolverine Blues'
(Earache MOSH 82CD)
KKKKK

A GLANCE at the T-shirts (Discharge, Sonic Youth and Motörhead) that Entombed wore on the cover of the ball-crunching 'Hollowman' EP, may well have given some clues in the hunt for their increasingly magnificent sound. Unlike so many bands on the Death Metal scene, these are not merely stupid kids who imitate others. Entombed are one of the few bands who set the trends instead of following them.

But hell – you know that already. Most bands could try for the rest of their lives and never be as ferocious as Entombed. 'Wolverine Blues' you will be pleased to know, not only continues to prove

that point, but bludgeons it home with a force that is rarely experienced outside the very best of live shows. It is, quite simply, one of the heaviest records I've ever heard!

Obviously, it contains both 'Wolverine Blues' and the awesome 'Hollowman' from the EP, but the rest is new and equally brutal, with bowel-shattering bass, lacerating (and Discharge-influenced) guitar solos, demon vocals and inspired samples. The band who began on the 'Left Hand Path' are now on the straight road to perfection, losing direction only for a few moments on 'Blood Song'... and the one tiresome extra track (which I believe appears only on the promo CD) which you're probably not supposed to find – number 66 – all about blow-jobs.

Entombed have far exceeded all expectations of them and it is, perhaps, quite fitting that the album proper ends with a track called 'Out Of Hand' and just one savage exclamation: 'FUCK!' **MÖRAT**

TAR

'Toast'
(Touch And Go TG106CD)
KKKK

TIGHT, BLISTERING and ruthlessly efficient. Total control freaks. From the first moment of the delightfully titled 'Altoids, Anyone?', there's never a hint of the apeshit-ness of labelmates the Jesus Lizard. Nope, Tar are four clean-cut Mid-Western noise-thugs who get as much mileage out of not shouting their throats sore as the most po-faced, sweat-slaked Hardcore ensemble.

So why do I love this pack of jar-heads straight outta Steve Albini-land? It's not like there's a lot of variation in what they do. Nope, 'Barry White' sure as ain't shootin' a tribute to no crooner. It's total Tar-fare, those infamous aluminium guitars rubbing together two hunks o' sonic

muscle in a stuttering, syncopated groove.

Another reason? Listen hard as mainman John Mohr's dry wit emerges over prodigious bass-lines and driving guitars. Unlike, say, Helmet's Page Hamilton or Therapy?'s Andy Cairns, he never has to raise his voice to make his point, coming across with a calm intensity on 'Giblets', telling the listener to '...slow down... relax' before Tar bludgeon 'em into oblivion.

Keep in mind this is a band who regularly tune in to 'Beavis And Butthead' and regularly address each other as 'Buttnut!' as they drink whatever Mid-Western grain beverage is at their disposal. Somehow, you get the feeling that at its root, Tar's music is founded on a very sick, sly joke.

And after a few spins of 'Toast', you'll realise the grim truth: it is.

GORDON GOLDSTEIN

CAUSTIC RESIN

'Body Love Body Hate'
(CZ Records CZ060)
KKK

I HAVE to admit that I wasn't too keen in this 'care in the community' policy that seems to be all the rage at the moment; y'know, where they let loonies out to wander the streets. But apparently in Boise, Idaho, it works out just fine, because

instead of battering people to death – God told them to do it – it would appear that the loonies make records instead.

At least, that's the only explanation I can find for this record!

What are these people on, for Christ's sake? And where can I get some? Or is this what happens when they stop taking the medication they've been prescribed?

I can't decide whether this is total genius or utter madness, or both. This three-piece go completely off into their own little world, rubber wallpaper, straitjackets and all!

Occasionally, you'll get hints of the equally bizarre Alice Donut, and even a Doors vibe (man) here and there – this is definitely a wacky little number. Even the press release admits that it's "fairly demented"!

Unfortunately, no matter how many times you play tracks like 'Machines Fixing Themselves', 'Hooverbloom (My Family)' and 'Spinedog-re', aside from sporadic moments of deity-like magnificence, you still can't work out if they're any good or not. And if, after this many plays, you're still trying to work it out, then it's time to stop worrying about it and listen to something else.

Only recommended to fans of cryptic crosswords – and day-release patients! **MÖRAT**





LILLIAN AXE

'Psychoschizophrenia'
(Music For Nations CDMFN 151)

KKKK

LILLIAN AXE. The mere name should be enough to have fans of Americana standing to salute. Their strength lies in their ability to be both highly elaborate and accessible. They're also distinctive enough to run circles around the likes of Firehouse and Slaughter. It takes someone as empowered as Queensrÿche to offer adequate competition.

'Psychoschizophrenia' is the fourth Lillian Axe album, and maintains the colossal standard of their back catalogue. Held together by emotion, no fan of 'Poetic Justice' or 'Love And War' will be disappointed. Let them reel you in.

Kicking off with two angst-fuelled rockers, 'Crucified' and 'Deep Freeze', the scene is set for another of Lillian Axe's emotional rollercoasters. This is their most melancholic album yet. Even 'Stop The Hate', ostensibly a song of hope, is hung heavy with sorrow.

With the greatest respect to singer Ron Taylor, Lillian Axe is



very much the baby of guitarist/songwriter Stevie Blaze. Blaze provides the scope which allows his band to apply mild classical influences without losing credibility. Though this is no better an album than, say, 'Love And War', the sincerity of the songwriting is rock solid.

'The Needle And Your Pain' is a brave statement on overcoming drug abuse. The album's other ballad, 'The Day That I Met You', is even better, a heartbreaker topped by Taylor's haunting delivery. Hot on its heels, the title track bruises rather like Alice In Chains' 'Dam That River'.

It's encouraging to find a band like this still sounding so strong. Considering that the likes of Babylon AD and Little Caesar are dropping like flies, and that MCA made a hash of marketing 'Love And War', we are truly privileged. The one thing this most worthy of bands lack is overwhelming fame.

STEVE BEEBEE

MEATY, BEATY, BIG AND BOUNCY!

MEAT LOAF

'Bat Out Of Hell II: Back Into Hell'
(Virgin TCV 2710)

KKKK

'BAT OUT Of Hell', Meat Loaf's epic debut album, is the fourth biggest selling album in history. But that ain't all. Mere sales figures, however spectacular, don't tell the whole story. 'Bat Out Of Hell' is Rock at its most extravagant and heroic. This sequel is another colossus.

In the 15 years since the release of the original 'Bat Out Of Hell', Meat Loaf, a mad man-mountain of a singer, has been down on his luck. 'Dead Ringer' was a sturdy follow-up, but successive albums sent Meat's career into a steady decline.

'Bat Out Of Hell II' had to come. And only one man could write it: Jim Steinman, author of the original album. It's taken years, but Steinman and Meat have done it.

"If anything, the new record has got more of an epic feel to it than the original!" Meat told *Kerrang!* in July. Meat didn't lie. '...Back Into Hell' is an

extraordinary achievement, unbelievably pompous and so totally Rock-tastic that Smashie and Nicey would be lost for words.

Do Steinman's old-fashioned teen-dream rock 'n' roll fantasies matter in 1993? Perhaps not to Nirvana and Metallica fans, but there's an older generation of Rockers out there who will, quite properly, worship this album.

Simply, '...Back Into Hell' will not be denied. It is a work of genius, a ready-made Rock classic and arguably the last word in Rock operas.

Steinman may be as mad as a goose on stilts, but he knows how to write an epic Rock song. 'I'd Do Anything For Love (But I Won't Do That)', 'Out Of The Frying Pan (And Into the Fire)' and - get this - 'Objects In The Rear View Mirror May Appear Closer Than They Are' are as grand as their titles.

Steinman is the director, Meat is of course the star, with best supporting role going to Roy Bittan, pianist in Bruce Springsteen's E-Street Band. And if '...Back Into Hell' was a movie, it would have to be 'Gone With The Wind'... meets 'Indiana Jones And The Last Crusade'... in 'Jurassic Park'. **PAUL ELLIOTT**

CHOKEBORE

'Motionless'

(Amphetamine Reptile

ARRCD43/289)

KKK

TODAY IS THE DAY

'Supernova'

(Amphetamine Reptile

ARRCD44/290)

K

THERE ARE obvious similarities between these two records. For instance, neither Chokebore nor Today Is The Day really have enough material to warrant a full album release. In the latter's case, they don't really have enough material to release a single. And Chokebore have a song which sounds worryingly like Rod Stewart.

Honolulu's Chokebore sound like they've grown up on a strict diet of Mudhoney's 'Touch Me I'm Sick' and nothing else. Which is cool, I guess, but not at the

expense of every other record ever made.

'Motionless' is, however, quality background Grunge with the thinnest of tunes and proudly flying the slackers' true colours. And I still insist that 'Hit Me's' verse is lifted from Rod The Mod's 'Do Ya Think I'm Sexy'...

The major problem with the pompously-monickered Today Is The Day, is that they've made an unlistenable record. Which is quite an achievement, really. 50 minutes of, er, deconstructed sound FX and monotone drug-babble never saved Nico, and it is unlikely to convince anyone that 'Supernova' is little less than a free-form disaster. In fact it's worse, because Today Is The Day sound so massively smug about it.

Quality control has never been the independent labels' real strength. There's already too much shit out there without adding to the mountain.

CHRIS WATTS

REDD KROSS

'Phaseshifter'

(This Way Up 518

167-2)

KKKK

THE WORLD'S finest living Hard Rock bubblegum troupe return from last year's major label brush-off with another platter boasting more Pop-tastic gems than you can shake a stick at! 'Phaseshifter', y'see, is the kind of long player that's likely to make their former Atlantic label supremos blanch at the prospect of the Kross' encroaching mega-dom!

Whereas previous Kross efforts always sported a natty set of Pop-adelic loony toons, they've lacked the killer punch. This time around, the combo have put that right, and hammered down to produce their most consistent, solid offering thus far.

Their secret weapon is the razor sharp writing partnership of the brothers McDonald - Jeff (guitar/vox) and Steve (bass/vox) - both of whom write songs with more hooks than yer proverbial fishing convention. The likes of 'Monolith' and 'Only A Girl' may reek of 'Revolver'-era Beatles, but they contain the 'instant classic' seal that the likes of Jellyfish and the Manic Street Preachers can only dream about jerking off to!

With the axis of these sibling generation accumulists, Redd Kross also display the kind of Hard Rock savvy reminiscent of prime-time Cheap Trick raiding Aerosmith's funky sleaze cupboard on the magnificent 'Huge Wonder' (dig that Axl Rose reference, kidz!). Elsewhere, they dredge up hints of a psyched-out Who on 'Pay For Love', '60s Punk Rock on the teenbeat of 'After School Special', and even the Mamas And The Papas on 'Saragon'!

Weaker cuts include the dirgy 'Crazy World' and the annoying 'Dumb Angel', but there's enough melodic mayhem on offer to make the likes of Enuff Z'Nuff hang up their mirror shades and ludicrous PVC strides!

Hell, give Redd Kross their own TV series! Set 'em up as the new Monkees! Drag Phil Spector out of retirement for a watershed opus! Invite Joey Ramone in with a six-pack for the necessary mayhem quota! World domination awaits!

PHIL ALEXANDER



REKOMMENDED!

THE MIGHTIEST METAL FROM THE PAST MONTH!

CRY OF LOVE 'Brother' (Columbia) KKKK

Simply the sound of a great rock 'n' roll band playing live... Paul Elliott, issue 455

TED NUGENT 'Out Of Control' (Epic/Legacy import) KKKKK

It roasts all those other pussy-bastard coffee-house 'intellectuals' to a crisp!... Steffan Chirazi, issue 456

SISTER DOUBLE HAPPINESS 'Uncut' (SubPop) KKKK

A spit and sawdust affair that refutes the corporate kill and demands attention... Phil Alexander, issue 457

GILLAN 'The Japanese Album' (RPM) KKKK

It's a close call whether, outside of Purple, Ian ever made a better album than this one... Ray Zell, issue 457

THE WILDHEARTS 'Earth Versus The Wildhearts' (EastWest) KKKKK

It could just be the most important Rock yardstick of the year... Jason Arnopp, issue 458

DREAM THEATER 'Live At The Marquee' (Atco) KKKK

Death by Pomp!... Dave Reynolds, issue 458



WATCH OUT FOR...

Rob Halford's return with Fight's debut, 'War Of Words', out September 13... the same date as newbies from Believer, Innerstate and John Mellencamp... plus the mighty solo debut from GN'R's Duff McKagan, out on September 27!

BIG CHIEF

'Mack Avenue Skullgame

(Original Soundtrack')

(SubPop SP 218)

KKKKK

IT'S AS if Blaxploitation's number one mack daddy, Mr Rudy Ray Moore, wandered into the Beastie Boys jamming with Curtis Mayfield and Soundgarden. Big Chief's third slice of slabbage is as shudderingly heavy as it is funky, laid back and cool. A soundtrack to a fictitious gutter's eye tale of battling pimps, whores with a heart of gold and suckers who get iced along the way.

Listen for the musical equivalent of car chases! Gun fights! Sonics for pimps and private eyes. Dig Barry Hensler's pure Isaac Hayes growl on 'My Name Is Pimp', a couple of songs in. It's delivered with a vehemence and sense of humour that would do the Beasties and Urge Overkill proud.

The minute-long Thrash blast of 'Cop Kisser' proves that Big Chief are still Hardcore hooligans, with its throwback to Hensler's days with Mid-West slam-pit titans, the Necros. Still, 'One Born Every Minute' or 'No Free Love On This Street' prove that Big Chief have moved on from the sort of Detroit Motor City Muthafuckuh retro-irony that Monster Magnet have made a career out of.

The end credits roll. Mack the pimp is in a jail cell 'fo' cuttin' up

another man', tellin' the whole back home to send him '70 per cent of what you makin', baby'. What can you say? Big Chief Rock City! GORDON GOLDSTEIN

CATALEPSY

'Fruitcakes We Have Known' (Electrip EL 107CD)

KK

BELGIUM HAS never been a place that springs instantly to mind when you think of the world's great Rock bands - and sadly, Catalepsy will do nothing to change this. They are very dull indeed.

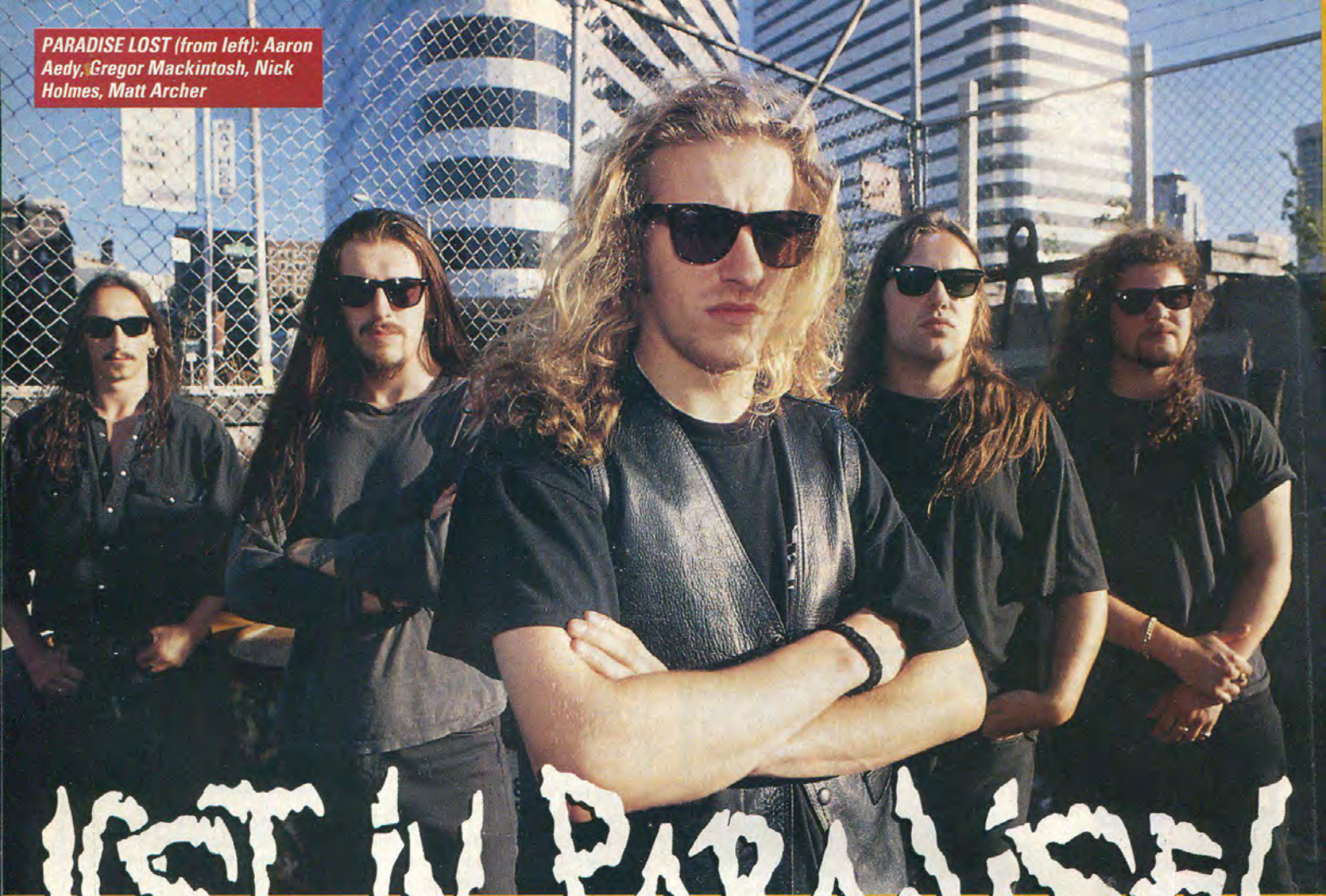
Catalepsy, it seems, have discovered Exodus, Megadeth and Metallica - which is fair enough so long as you don't forget that everyone else has too. But it's just a little too late to go making albums using the same riffs; not only does it sound hideously dated, it also sounds terribly second rate if you can't pull it off to perfection. Catalepsy don't even come close!

There is a line in one number that goes on about 'am I a danger to society?'. Well, frankly no! That's the whole problem! Catalepsy, for all their furious riffing and finger-blistering guitar solos, are about as dangerous as shopping at Tesco!

Watch out, here comes that chugga-chug-chug riff again. Take your custom elsewhere!

MÖRAT

PARADISE LOST (from left): Aaron Aedy, Gregor Mackintosh, Nick Holmes, Matt Archer



LOST IN PARADISE!

WOULD'N'T IT be great if a soap opera that you'd been watching for years

suddenly turned into hardcore porn?" muses Gregor Mackintosh, the man behind Paradise Lost's gargantuan sound. "If you were watching 'Neighbours', and Brad started shagging Lucy?"

The Paradise bus has hit Seattle, and stands reflecting blazing sun. Strangely enough, it's not raining Grunge. But after a mere few weeks of their first ever Stateside tour (with Morbid Angel and Kreator), Halifax's undisputed maestros of misery are flagging. Already they're bored shitless, turning to such sordid celluloid treats as 'Climactic Scenes Volume Two' for comfort.

*There's merriment aplenty in SubPop Doom City, as masters of misery **PARADISE LOST** reveal that their barrel of fun has already rolled out, and their bundle of laughs has been bundled off! As chief growler **NICK HOLMES** relieves his boredom by aggravating bouncers and gorging himself on fruit and porn, guitarist **GREGOR MACKINTOSH** tries to persuade the US that the name of their group really is *Paradise Lost*! To provide some amusement, journo of jollity **JASON ARNOPP** is duly dispatched, and suddenly the *Lost boys* realise they weren't so badly off before...*

"I saw Kurt Cobain walking down the street with Mark Arm and Jerry Cantrell earlier on," claims singer Nick Holmes. "And we're meeting up with Layne Staley and

fucking Matt Cameron's uncle's auntie tonight."

Holmes is being sarcastic. As is his wont.

"Actually, we saw Courtney Love in a London hotel," he adds more sincerely. "She looked dreadful."

Then you come to Seattle and you see neither hide nor hair of her. Typical.

"Nor do we want to," the singer emphasises. "Still, Eddie Vedder's coming to the show tonight with a few members of Queensrÿche – and Jimi Hendrix!"

NICK HOLMES looks miserable from the off – like someone's just amputated his limbs. Yet, when he appears fed up, the people around him tend to

find his deadpan Yorkshire wit more than a little amusing.

America is currently faced with a mild assault of meteorites, or 'space junk' as news network CNN calls it. Someone suggests that viewing this firework display might cheer Holmes up.

"It won't," he murmurs.

"Nothing will."

What a clown.

In America, the quintet are still plugging their 'Shades Of God' album, which lurched into view last year. A new one is on the way. Titled 'Icon', it sees the Lost boys reaching levels of accessibility that the more convoluted sections of 'Shades Of God' failed to reach, and is the band's strongest, most coherent release yet, with a crunchy production courtesy of the dependable Simon Efemey.

SO HERE they are in the States, on a tour which "started off in New York and ended up here!". Presumably, they know they've got a fine new album in the bag, and they

even get the rare privilege of eating spaghetti and veggie ravioli out of paper cups and tins. Yet *still* they're not happy. Why?

"If we got to see more of certain places, it'd be better," explains Mackintosh.

Nick Holmes is pitifully strumming away on an acoustic guitar. "Even if we had the chance, we'd probably stay on the bus anyway. I can't be bothered walking anywhere - I've looked around 15 towns and they're all the fucking same!

"It's all delis, no veggie food and Burger Kings that don't have Bean Burgers," he moans. "And not a fucking liquor store in sight!

"I will walk for liquor, cos then y'can get drunk and forget about this tedium."

"He's just destined to become Ozzy!" chuckles Mackintosh. "In 20 years, he'll be mumbling, 'Urrgghh... I haven't had a drink in ages and I feel GREAT!'."

What, precisely, are Paradise Lost doing to alleviate the boredom?

"Absolutely nothing," admits Holmes with a hopeless smile. "We end up bickering - so we try to keep that to a minimum by going our separate ways before the show. Or by going to our fucking coffins on the bus."

"I usually go shopping with Mille from Kreator," he continues. "We're like a little old couple, running around, getting fruit and stuff! I also like taking the piss out of Kreator's old material, asking

Mille what 'Tormentor' and 'Bonebreaker' were about!"

HOW'S LIFE with Morbid Angel?

"We don't do anything with them. David Vincent speaks when he feels like it, but mostly he's just an ignorant bastard. When he speaks, he's very nice, but at other times he just blanks you. Where's the logic in that?"

In Austin, Texas, there was a drive-by shooting that put paid to a pedestrian's hip. Not to be outdone, Holmes furthered the general air of pointless destruction last night, in Portland. By kicking a table through a window.

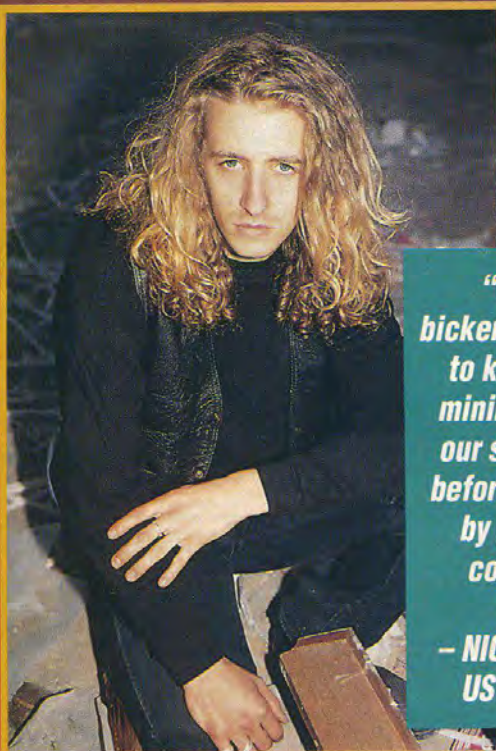
"And we got attacked by Satanic Death Metal skin-heads," he adds. "They threw inverted crosses at us, lit fires, and I woke up with a tortoise head in me bed!"

"Bullshit!" laughs Mackintosh. "That's completely made up!"

Holmes was forced to pay 250 dollars for the window, which he broke after becoming enraged by a bendy mike stand. In a vain attempt to escape security guards, the singer donned a woolly Paradise Lost hat and hid behind the band's tour bus.

This flimsy charade soon collapsed, resulting in the 22-year-old being collared and denied pocket money for the rest of the tour.

"I don't care," he shrugs. "I only spend it on fruit and porn mags anyway..."

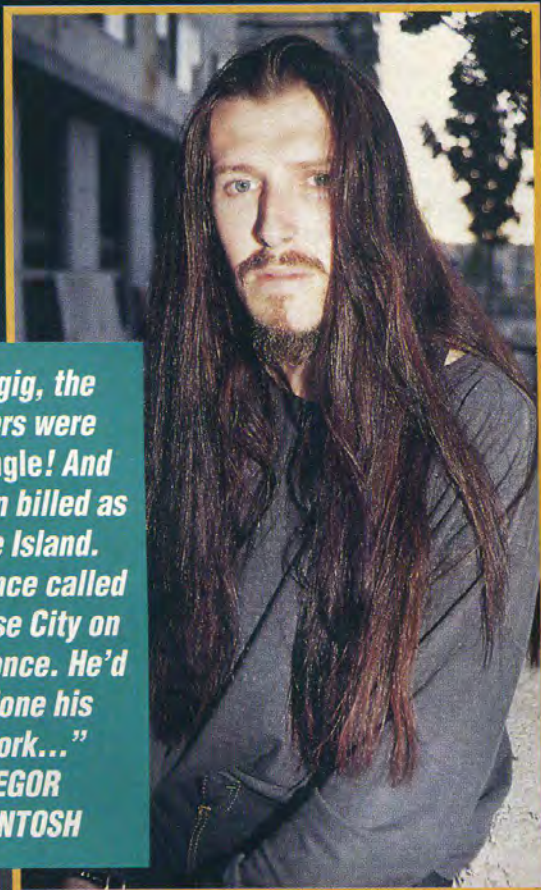


"We end up bickering - so we try to keep that to a minimum by going our separate ways before the show. Or by going to our coffins on the bus..."
- NICK HOLMES on US tour tedium

TONIGHT'S NOISE-FEST is actually advertised in a nearby hotel's entertainment guide. Only

Kreator - or rather, 'Creator' - get misspelt. Mackintosh: "At one gig, the headliners were Morbid Angle! And we've been billed as

"At one gig, the headliners were Morbid Angle! And we've been billed as Paradise Island. Tommy Vance called us Paradise City on the radio once. He'd really done his homework..."
- GREGOR MACKINTOSH



Paradise Island. Tommy Vance called us Paradise City on the radio once. He'd really done his homework...

"The best one, though, was on MTV. Our interviewer was supposed to be a big fan of the band, but she started by asking us about our new album, 'Shades Of Gold'! She then went on to say, 'I really love the single, 'As I Do'...'!"

"Why do these people pretend?" storms Holmes. "They really piss me off. My tolerance level hardly exists any more, and I can't listen to people talking shit."

Holmes doesn't even have time for Black Sabbath these days. He's a Dio man, anyway.

"I don't give a shit about this Sabbath thing," he grumbles. "Everyone's up their arses these days. Fuck off! What's the point in watching a bunch of old men pretending that they've still got it?"

CON' HAS a noticeable preoccupation with hatred, as opposed to the usual sorrow.

"'Shallow Seasons' is about the times pretentious students come home for their holidays," says a rueful Holmes. "It's about bastards I hate, and that's the story with most of these songs!"

Do most people understand

what you're rambling on about with your lyrics?

"No, but it's romantic to think that they do!"

Musically, the new LP is generally a cross between the band's 'Shades Of God' and 'Gothic' albums.

"I s'pose it is, in a way," the singer agrees. "But with an extra air of sophistication thrown in! It's accessible - without sounding happy. We wanted to get the bird (read: female vocalist) in again. We got a different bird this time; this one's really nice."

"Everything about this album, we tried to make big," says Mackintosh. "Everything from the title to songs like 'Colossal Rains' gives the impression of something on a massive scale."

Do Paradise Lost still see themselves as a Doom band? Holmes' eyes roll skyward, completely listless.

"I don't see myself as alive any more..."

Is there any hope on this tour whatsoever?

"It's obviously something we've got to do. But I'm not about to go, 'Great - we're not allowed any smoke onstage, and only one light'!"

"Most nights, we look like an Irish skiffle group!"

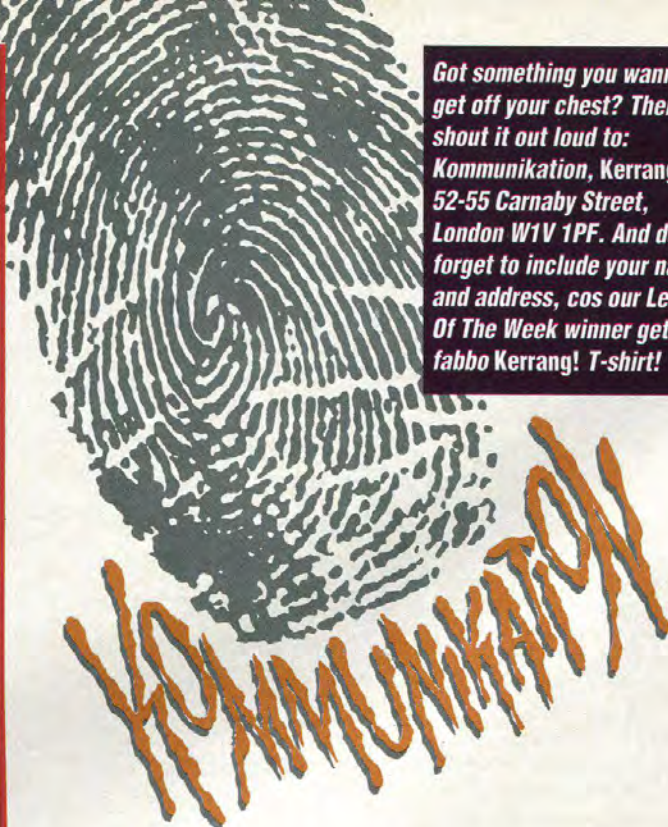
That's it then. No hope. We're all going to die, alongside Britain's most amusing depressives...

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DEATH AND DUMB!

WHO GAVE Steffan
Cheeseburger the Milwaukee
Metalfest to review? Clearly the
man knows absolutely fuck all
about Death Metal – and was
there *really* a need to talk about
the size of Chuck Billy's gonads?

If there were 50 bands there,
then how come only 14 were
mentioned? And since when
have Suffocation had a song
called 'The Stench of Paradise
Burning'? They haven't – the
song in question is by
Disincarnate. Nor do they have a
song called 'Ballad Of The
Sleeping Martyrs' – it's actually
called 'Monarch Of The Sleeping
Marches'.

So open your ears and shut
your fat arse – you might learn
something. **Phil, Alcester.**

PS. Whoever killed
Euronymous had better watch
out!

LOVE, HATE – INTEGRATE!

OKAY, SO not everyone likes the
same bands, but isn't it time
people stopped slagging off the
groups that other people are
into?

There are plenty of bands out
there that I hate, and some I love,
but I wouldn't waste time and
paper writing to *Kerrang!* about
bands that I personally don't like.

So get it together and stop
slagging off bands. Spend more
time reading the Big K! and find
some bands you dig! **Vicki (Axl's
Current Girlfriend) King,
Weston-Super-Mare.**

DOWN ON THE GLENN!

GLENN DANZIG is an untalented
little fucker who should respect
groups whose careers have
amounted to something. Def
Leppard are bigger than Danzig

will ever be, and even if the Leps
were on a decline, at least they'd
have a position of recognition
from which to fall. That's
something that can't be said of
the Dark One's band.

Glenn should stick to karate; at
least the old masters are his
height! **Joe's Furry Slippers,
Birmingham.**

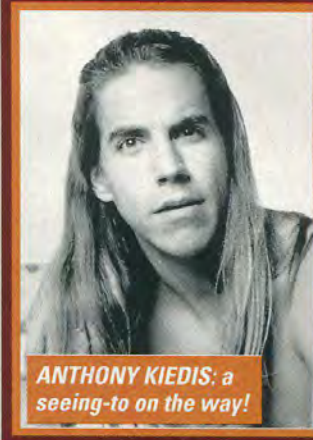
PRETTY VACANT!

IN RESPONSE to issue 455's
Demo Seed review of Sittin'
Pretty's 'A Multitude of Sins'
demo, Ray Zell said that Steve
Johnston recorded the project.
Wrong! Steve did the press shot
that appeared with the review,

GAGGIN' FOR A SHAGGIN'!

WHAT'S HAPPENED to the Red
Hot Chili Peppers lately? And
why haven't we seen Anthony
Kiedis in the Big K! for ages? I
mean, he is the ultimate shag-
bag and really does deserve a
good seeing-to. Until then,
howabout a picture? **Apache
Rose Peacock.**

Ol' Ant is also fancied by **Avril
Clayson**, so get into a sweat
over this pic! – Ed.



**ANTHONY KIEDIS: a
seeing-to on the way!**

but the geek in the picture is moi,
Jay Clark (now in Busted In
Toytown, plug, plug!).

Stevie-babes is now in Power
Mad (more plugs!). **Jay Clarke,
Worcester.**
*Free plugs all round, eh? You can
buy yer own friggin' flex,
though... – Ed.*

METALLI-CRAP – OH BOY!

I'M BACK to say piss off to
James' Beard (ish 457) from
Leeds. I've heard Metallica's first
album, 'Kill 'Em All', and it's shit.
Get back down the mine you
crawled from, Mr Goatee!

How many gigs, I wonder, have
you been to in Leeds? None
probably, cos nobody wants to
play there. Fact – Metallica and

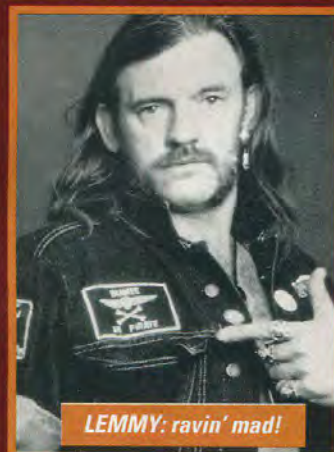
LETTER OF THE WEEK

NO SLAVE TO RAVE!

HAVING JUST read the letter
from Motörheadbanger (issue
457), I felt I just had to say that
the correspondent must have
been walking round with his
head up his arse! Metal songs
have been sampled and used by
quite a few Rave groups, but
maybe Motörheadbanger hasn't
heard too many of them. In
which case, how the hell can he
slag off Rave? I'm sure he
wouldn't be very happy if
someone slagged off all
Motörhead songs after listening
to one album.

I remember – not that long ago
– when people were going ape-
shit about Rap bands doing and sampling Metal, yet now Rap Metal
is widely accepted. Surely we should be behind *any* form of Metal
that gets airplay and spreads the music to a new, wider audience.

I'm not a Rave fan by any stretch of the imagination, but I'm also
not against new types of musical collaboration. And I'm certain that
both Motörhead and 'Ace Of Spades' will be around long after the
Rave craze has ended. **Big Andy, Dagenham.**
Too true, and that's why you're this week's T-shirt winner! – Ed.



LEMMY: ravin' mad!



This cartoon was kindly supplied by **Shaun** – clearly a **Def Leppard** fan!...

Guns N' Roses are Boy Metal bands. Get some Therapy?, dweeb. **Millwall For The Cup, Somewhere In England.**

GET TO THE ART OF IT!

WHEN LOOKING at the *Metal Collector* Issue Two (with *Kerrang!* 448), I noticed that there was an article called 'Cover Story' which went on about album covers.

Although I am very interested in all of the gatefold sleeves you mentioned, I wondered if the Big K! had ever thought about doing a special on record cover art – featuring sleeves from such bands as Iron Maiden, Def Leppard and Metallica – possibly with a little write-up from the artists themselves? **Gary Babij, Manchester.**

CROYDON – THE NEXT SEATTLE?

I WAS horrified to read the review of Fun Palace in ish 456. To call Croydon "the middle of nowhere", when we have FIVE different live music venues, two Rock clubs and a turn-out of 300 every Wednesday at the Cartoon, is a joke.

The Cartoon is so packed because lots of good Croydon bands have been emerging, yet your reviewer couldn't even be bothered to listen to the set by Exit, deciding instead to review a load of ageing fat rockers called Fun Palace – who went down like a cup of cold sick with the young Cartoon audience. Do *Kerrang!*

SHORT 'N' CURLIES!

WITH REFERENCE to your Kover Kwizz (ish 457), the Sabbath track that appears on 'Wayne's World' is 'Time Machine', not 'TV Crimes'. Sorry, but I feel I had to correct the mighty *Kerrang!*...

Mark, Westbury.

MARILLION? BOLLOCKS, more like! **Burton C Bell's 'Wax Trax' Shirt, On A Cypress Hill.**

WHILE WATCHING 'Scooby Doo', we noticed a stunning similarity between Scrappy Doo and Glenn Danzig. Our fears that it might be one and the same person were confirmed, when Scrappy uttered the words: "Let me at him, let me at him!"... **Bart MacFisto.**

DONINGTON '93... where the fuck was everyone? **Dave, Edmonton.**

reviewers often go home when the audience starts moshing?

You have been warned! Bands like Exit, Scream, Window, Black Widow, Flight 16 and Septic Shock could turn Croydon into the next Seattle (let's face it, the scene here is 10 times heavier and less contrived). **Croydon Guru, Croydon.**

ENOUGH FOR DUFF!

TO JOE from Finsbury Park (ish 456) – leave Duff McKagan alone!

He's basically a sweet guy and no one gives a shit what he looks like, you stupid butt-wipe!

And to Angus Young's Sweaty SG from Chorley: thanks for a good laugh – you really cheered up my Wednesday! **Kate, Bromley.**

THAT'S RICH!

JUST WANTED to say thanks for doing a Rich Rags interview... at last!

This band seriously deserve more coverage and credit than they seem to get. They write great songs and play energetic, kick-ass gigs. I reckon they're a credit to the nation, and all power to 'em... and Ian Hunter has got a great arse! **Shelley, Rugby.**

LICK IT UP!

I WOULD like to ask why everyone licks up to Metallica? Every time I open a Metal mag, there they are, staring me in the face! There are much better bands such as Megadeth, Skid Row and Pantera. I would like more reviews of these bands instead of just bloody Metallica! **Paul, Newcastle.**

OUT FOR THE COUNT!

SO WHAT happens now, what with our Euronymous dead? I suppose Count Grishnacht will control the Inner Circle.

I want whoever murdered Euronymous to be sacrificed live onstage at a Burzum gig, on the anniversary of his death. It will be the only way to avenge such a tragedy. There's no point putting the fuckers in prison – let them suffer.

If Euronymous did brand Swedish Black Metal bands as "shit", then why are Abruption and Dissection part of the Inner Circle? Anyway, Euronymous will live on in hell, and the Darkest One will look up to him with pride. We shall never forget what happened. In the Shadow of the Thorns. **Lord Cyclonus, Second Inner Circle, Black Metal Follower.**

PS. I suggest Venom should reform for a one-off gig, playing stuff from their first three albums only, to commemorate Euronymous' death.

SHALL WE have a bet on how many people stand mournful and weeping around the grave of Euronymous, as he is slowly lowered into the dark earth?

The minions of your magazine have such a diversity of opinion; some of you ridicule what others praise, some of you sigh when others laugh. The point is this: whether Euronymous was honest or false in his beliefs, whether he was a musician or businessman, a demon or a fool, he brought the Black Metal Mafia to the attention of most European countries – as well as putting some long-lost colour back into the Thrash/Death Metal scene!

I have to be honest. I am irreligious and believe Satanism and its counterparts to be boring and veritably pointless. But I did agree with Euronymous on certain things. By killing the lad, the Black Metal movement in Scandinavia as a whole has cut off its own head and, as far as I'm concerned, made a big mistake.

So now we'll hear more about the Swedish/Finnish movement. Are they to blame? When will the Norwegians retaliate (if they do), and how? People have died for music before, but murdering for the sake of a musician's image seems beyond all measure. And history, once again, repeats itself; a tiny group of ridiculed extremists capture the imaginations and thoughts of thousands.

Euronymous was the figurehead of a struggling organisation – what hope now for the antidote to commercial Metal? Varg Vikernes (Count Grishnacht) said, "There is no such thing as mindless violence" – how very true.

What happens to the Black Metal Mafia now? It may be Satanic and it may be ridiculous, but it can't be ignored. The darker it gets, the more fascinating it becomes – it's human nature!

I say to you, *Kerrang!*, feed me more and tell me what I want to know! **DP, Enfield.**

EURONYMOUS – ONE down, 665 to go! Ha, ha, ha! The Skull-Faced Boy, Tunbridge Wells.

'DETH TO RADIO ONE!

ANGRY AGAIN? You bet! How come we didn't get Megadeth's full set from Milton Keynes?

'The Friday Rock Show' – about as much use as the UN in Bosnia! Radio One – shit sandwich, without the bread! **VR Head, Notts.**

SNAKE CHARMER!

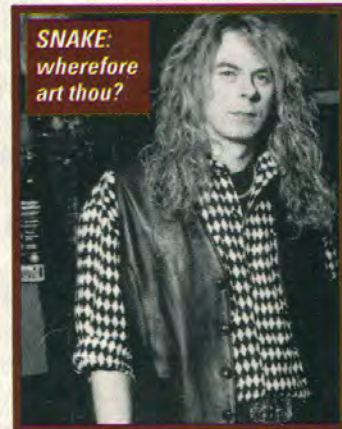
I HOPE you can help me, please. I'm at my wits' end! My life is not worth living (sob!), and I'm getting severe withdrawal symptoms!

What the fuck has happened to ex-Thunder man Mark 'Snake' Luckhurst? I really miss him! I can't take any more!

I would be eternally grateful if you could give me any information about him (preferably his home phone number and vital



statistics!), or help me find out what he's doing now! HELP! **Amanda, Hemel Hempstead.** No news of Snake just at the moment, but here's a little pic to be going on with! – Ed.



10
PULSATIN
PIN-UPS!

BON JOVI

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METAL Q19 GUIDE

WEDNESDAY, SEPTEMBER 1

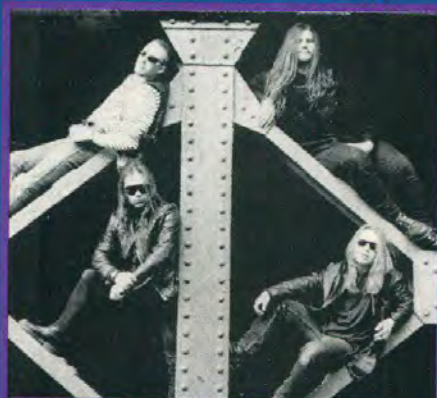
BEARWOOD King's Head Fred Zeppelin
BIRMINGHAM Edwards Benediction/
 Atheist/Warlord
BIRMINGHAM Jug Of Ale, Moseley 99 Plus
BRISTOL Fleece And Firkin (0272 277150)
 John Rossall's Glitter Band
CAMBRIDGE Junction (0223 412600)
 Vital Escape/Dreamthief/Renegade
CROYDON Cartoon (081-688 4500)
 Leviathan/Sarcoma/Lazarus
FARNWORTH Wellington Hotel Mister Bones
GATESHEAD Bensham Arms (091-477 3787)
 Laboyer
GLASGOW OMU Big Star
LLANGOLLEN Prince Of Wales Empyre
LONDON Limelight, Shaftesbury Avenue
 Trench
LONDON White Swan, Blackheath Road (081-
 694 1160) Headbangers Ball
MANCHESTER Rockworld (061-236 9971)
 Sick Of It All/Black Train Jack
NEWPORT TJ's Holy Rollers
NUTLEY Shelley Arms Ugly Seed/
 Blackhouse/Armada
RUNCORN Cherry Tree (0928 574171)
 Ask Mama
STOCKPORT White Lion (061-480 2720)
 Earthwood
STOCKTON Waterfront (0642 674309)
 Indian Angel/Punch
SOUTHEND-ON-SEA Esplanade (0702
 460440) Freak Of Nature
YORK Fibbers (0904 651250) Big Deal/Trilogy

IDE HILL Frog And Bucket
 Panting Skeletons
KINGSTON-UPON-THAMES
 Bacchus Wine Bar Sugar Plums
LEAMINGTON Haunch Of Venison
 Mosh Potatoes
LEICESTER Royal Mail (0533
 622813) Unchained
LONDON Bacchus, Hoxton Street
 Guilty As Sin
LONDON Camden Palace (071-387
 0428) RPLA/Trench
LONDON Garage, Highbury
 Holy Rollers
LONDON Royal Standard,
 Walthamstow (081-503 0700)
 Scum Pups/Subfrantics
LONDON Steamship, Poplar (071-
 987 3474) Underworlde
LONDON Underworld, Camden
 (071-482 1932) The Posies/
 Green Apple Quickstep/
 Corradi Kid
LONDON White Swan, Blackheath
 Road (081-694 1160) Jailwagon/
 Bad Love
NORWICH Oval (0603 748244)
 Scottish Sex Pistols
NOTTINGHAM Rock City (0602 412544) Sad
PETERBOROUGH Boy's Head Nasty Rumour
PORTSMOUTH Martha's Attic (0705 820962)
 Original Sinners
PORTSMOUTH Wedgewood Rooms (0705
 863911) The Hamsters
READING Granby Tavern (0734 352537)
 Slander
REDCAR Bailey's (0642 477624) Indian Angel
ROCHDALE Gulliver's (0706 351624)
 Earthwood
SALFORD Cathedral Arches (061-832 0069)
 Day Glo Joe
SOUTH ELMSALL Little 'Un Razorbach
SOUTH SHIELDS Marsden Inn (091-455 8531)
 Laboyer
SOUTHBOROUGH Beehive Clamdiggers
SOUTHBORNE Malt And Hops (0202
 433274) Little Bones
STOKE-ON-TRENT Wheatshaf (0782 44438)
 Freak Of Nature
STOWMARKET Eternities (0449 615888)
 Waterbratz
THORNTON Social Club (0253 854595)
 Battle Of The Bands
YORK Fibbers (0904 651250)
 Burning Whickermen/FAT



Noo Yawkers SICK OF IT ALL (Pete Koller, left, and Lou Koller) have a whole week of heavy-duty Hardcore haranguing lined up, in Manchester (Wednesday), Bradford (Thursday), Dudley (Friday), Birkenhead (Saturday), London (Sunday), Dundee (Monday) and Edinburgh (Tuesday)!

CAMBERLEY Football Club Wreckage
CANNOCK Wheatshaf Mr Meana
CARDIFF Bogiez (0222 226168) Jokers Wild
CHESTER Bridge Inn (0244 342046) Empyre
CHESTER Helsby Arms Kruiizer
CREWE Earl Of Crewe Empyre
CROYDON Cartoon (081-688 4500)
 State Of Mind/Flight 16
DINNINGTON Squirrel Krysis
DUDLEY JB's (0384 253597) Sick Of It All/
 Black Train Jack
ELGIN Lido Nightclub Six Ton Budgie
GILLINGHAM Southern Belle Wicked Ways
GRAVESEND Admiral Beatty Alter Ego
HAMILTON Blazers (0698 891929) Wolfsbane
HASTINGS Carlisle Clamdiggers
LEICESTER Pump And Tap (0533 540324)
 Big Brother Organisation
LIVERPOOL Wilson's Bar (051-708 7805)
 Captain Trips
LONDON Crown, Morden Bad Influence
LONDON Marquee (071-437 6603)
 Dogs D'Amour/Last Great Dreamers
LONDON Royal Standard, Walthamstow (081-
 503 0700) Anathema/Konkrete Gerbil
LONDON Ruskin Arms, East Ham (081-472
 0377) Battle Of The Bands
LONDON Steamship, Poplar (071-987 3474)
 Thirteen Days
NORTH CHEAM Woodstock (081-644 8512)
 Paddy Goes To Holyhead
NORTHAMPTON Racehorse Meiosis
NORWICH Bricklayers Arms Stanley's Dead
NORWICH Oval (0603 748244)
 Phil Hilborne Band
NOTTINGHAM Rock City (0602 412544)
 Flytooth
RIPLEY Leisure Centre (0773 746531)
 Engine/Rhythm Nation/Energy Crisis
STALYBRIDGE Riverside Deadlock
TAMWORTH Rockwell's Eight Ball Joe/
 Souper Boy/Vital Noise Factor
THERFIELD Fox And Duck Surface Tension
TRIMDON Trimdon Grange Social Club
 The Force
WOOLSTON Mucky Duck (0703 443282)
 Big Bad Wolf
WORCESTER Northwick Poke/Steel Tear



The ex-Dark Lord Of Rock, Blaze Bayley (bottom left), leads Tamworth terrors WOLFSBANE to East Kilbride (Thursday) and Hamilton (Friday)!

THURSDAY, SEPTEMBER 2

AYR Powerhouse AB/CD
BLACKPOOL Tache (0253 28732) Axis
BRADFORD Rio (0274 735549) Sick Of It All/
 Black Train Jack
BRISTOL Bridge Inn (0272 298467)
 Guttersnipe
COLCHESTER Oliver Twist (0206 562453)
 High Spirits
DEAL Black Horse Hotel Scandal
EAST KILBRIDE Bruce Swallow Hotel
 Wolfsbane/Doors Tribute
FARNHAM Maltings Desperate Dan Band
FORT WILLIAM Ben Nevis Bar
 Six Ton Budgie
GORTON Pomona Hotel Mister Bones

FRIDAY, SEPTEMBER 3

ASH VALE George Beyond Reason
BANBURY Mill Dumpty's Rusty Nuts
BANFF Uncle Sam's AB/CD
BASINGSTOKE Rock Club Freak Of Nature
BEDFORD Esquires (0234 340120)
 The Bombshells/Flame Tattoo
BILSTON Cock Inn Ruff Stuff
BIRKENHEAD Carlton (051-652 5429) Axis
BLACKPOOL West Coast (0253 751283)
 Earthwood
BRADFORD Northcliffe (0274 834249)
 Krakatoa
BRADFORD Rio (0274 735549) Hardland/
 Blue Sky Falling
BRIERLEY HILL Robin Hood (0384 458826)
 Reverend Brown And The Earlybirds
BRIGHTON Concorde The Hamsters

SATURDAY, SEPTEMBER 4

ALDERSHOT Wheatsheaf Cherry Thieves
 ASHLEY Crown Surface Tension
 BERWICK-UPON-TWEED Maltings (0289 330999) Vagabula/Jane Doe
 BIRKENHEAD Stairways Sick Of It All/
 Black Train Jack
 BIRMINGHAM Toreador, Edgbaston Street
 (021-643 2483) Stan Marshall's Law
 BOURNEMOUTH Mr Smith's (0202 291617)
 Wild Turkey/Flame Tattoo
 BRADFORD Rio (0274 735549) Dragonsi
 BRISTOL Bridge Inn Jokers Wild
 BUNKERS HILL Old Union After Hours
 BURY Horse And Jockey (061-764 7474)
 Krakatoa
 CAMBRIDGE Boat Race
 Kicking Sour Grapes/Raw Deal/Volume
 Bandits/Blakk Dahua
 CAMBRIDGE Jewel In The Crown Freaky
 Kid's Stuff
 CHESHAM Elgiva Theatre (0494 774759)
 Original Sinners/Bad Attitude/
 Absolution/Trevor Tal
 CLACTON-ON-SEA Lord Nelson
 Maniac Squat
 COLCHESTER Oliver Twist (0206 562453)
 Less Than Blessed
 CRAWLEY Stocks (0993 705128)
 Love Like Us
 CRESSWELL Portland Hotel (0909 721339)
 Who Moved The Ground?
 DUDLEY JB's (0384 253597) Freak Of Nature
 EDWARDSTONE Bike Show Dreamthief
 ELGIN Alt-Na-Main Six Ton Budgie
 HASLEMERE Haslemere Hotel (0428 642006)
 Sugar Plums
 HAYES Royal Oak (081-573 0310)
 Maid In England
 HEATHFIELD Crown Panting Skeletons
 IPSWICH ICA (0473 230656)
 The Hamsters/Osprey/Dreamthief
 KIDDERMINSTER Foley Park Anathema

LONDON
 Steamship,
 Poplar (071-987 3474) Sun, The
 Moon And
 Brenda
 LONDON White
 Swan,
 Blackheath Road
 (081-694 1160)
 Kickdust
 MANCHESTER
 Swinging Spornan
 Deadlock/
 Cleveland
 NORWICH Oval
 (0603 748244)
 Wazbones
 NOTTINGHAM
 Bobbie Brown's
 (0623 662669)
 Engine/Rhythm Nation/Energy Crisis
 NOTTINGHAM Rock City (0602 412544)
 The Marys
 NUNEATON Pump And Tap (0203 350321)
 Baby Face
 OLDHAM Shack (061-633 3420)
 Flame Foundation/Burnt Oak
 OVERTON Institute Delirious
 PETERBOROUGH Norfolk Arms (0733 62950)
 Big Brother Organisation
 SALFORD Cathedral Arches (061-832 0069)
 DBX
 SHEERNESS Woody's The Bombshells
 ST ALBANS Horn Of Plenty Trojan Horse
 STEVENAGE Man In The Moon (0432 351755)
 Paris Texas
 STOCKTON Georgian Theatre
 The Hangmen/Lost Souls
 STONE Oasis Bar USI
 TELFORD Duke Rough Justice
 WARRINGTON Ye Old Lion (0925 34799)
 Earthwood
 WATH-ON-DEARNE White Bear Pub Sheer
 WELLINGBOROUGH Eagle Peer Pressure
 WISBECH King's Head Raw Deal (afternoon)
 WOOLSTON Mucky Duck (0703 443282)
 Recluse
 YORK Fibbers (0904 651250) Pirates

SUNDAY, SEPTEMBER 5

BIRMINGHAM Jug Of Ale, Moseley
 Terror Groove
 BOLTON Albert Seventh Son
 BRIERLEY HILL Rock Tavern Bad Taste
 EAST GRINSTEAD 101 Club
 Panting Skeletons (lunchtime)
 GLASGOW Cathouse (041-248 6606)
 Freak Of Nature
 HAREFIELD Fisheries The Hamsters
 (lunchtime)
 HULL KU2 (0482 225533) The Joeys
 HUNTINGDON Lord Protector (0480 454720)
 Big Brother Organisation
 LECHLADE Riverside Alibi
 LLANHARAN RFC (Not) AC/DC
 LONDON Powerhaus, Islington (071-837 3218) Sick Of It All/Black Train Jack/
 Gunshot
 LONDON Royal Standard, Walthamstow (081-503 0700) Suicide Love/Legend
 LONDON Swan, Fulham (071-385 1840)
 Paddy Goes To Holyhead
 LONDON Torrington, Finchley (081-445 4710)
 The Hamsters (evening)
 LONDON White Swan, Blackheath Road (081-694 1160) X-It
 LOWESTOFT Fighting Cocks Play Dirty



FREAK OF NATURE are still possessed by a fugue-like
 giggling frenzy! This week, they play *Southend-On-Sea*
 (Wednesday), *Stoke-On-Trent* (Thursday), *Basingstoke*
 (Friday), *Glasgow* (Sunday) and *Middlesbrough* (Tuesday)!

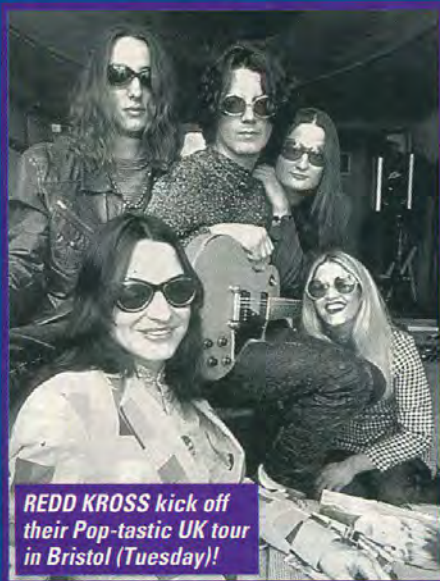
MARLOW BOTTOM Pegasus (0628 484926)
 Jump
 NEWCASTLE-UPON-TYNE Trillians (091-232 1619) Sweet 'N' Innocent
 NORTH SCARLE White Hart After Hours
 NORTHAMPTON Race Horse Baby Face
 NORWICH Oval (0603 748244) Soul Stealers
 PRESTON King's Arms (0772 50866)
 Earthwood (afternoon)
 STONE Oasis Bar Still Life With Flowers
 TAMWORTH Rockwells (0827 52359)
 Sweet Justice
 TUNBRIDGE WELLS Buffalo Bill's (0892 522373) Duck Soup

MONDAY, SEPTEMBER 6

CHELMSFORD Army And Navy Slander
 CHERTSEY Galleon Beyond Reason
 DERBY Rock Island Sweet Justice
 DERBY Wherehouse Kachina
 DUBLIN Barnstormer's Holy Rollers
 DUDLEY JB's (0384 253597) Pride/Babyface
 DUNDEE Oscar's Sick Of It All
 HULL Lazars (0482 20261) Hardland
 LEICESTER Princess Charlotte
 Amateur Bomb Squad
 STOKE-ON-TRENT Wheatsheaf (0782 44438)
 Engine/Sneezing Ducks
 WEYBRIDGE Hand And Spear (0932 845035)
 Who Moved The Ground?/Vox Pop

TUESDAY, SEPTEMBER 7

BELFAST Richardson's Holy Rollers
 BOSTON Axe (0205 367300)
 Big Brother Organisation
 BRISTOL Fleece And Firkin (0272 277150)
 Redd Kross
 COLCHESTER Hippodrome (0206 762555)
 Anathema
 DUDLEY JB's (0384 253597) Scrash/
 Another Fine Mess
 EDINBURGH Venue Sick Of It All
 ILKESTON Rutland (0602 302147)
 Sextoys/Ingenious Friend
 LINCOLN Falcon Inn Cherokee Scream
 LONDON Cock, East Ham Serious Business
 LONDON Swan, Fulham (071-385 1840)
 Moondigger
 MADLEY Cuckoo Oak (0952 587324)
 Baby Face
 MIDDLESBROUGH Arena Freak Of Nature
 NEWPORT Arcade Freethinker
 NORWICH Oval (0603 748244) Splendids
 PRESTON Lamb Sweet 'N' Innocent
 RUISLIP RAF Northolt The Bombshells
 SOUTH SHIELDS Porter's Bar (091-455 8319)
 Laboyer



REDD KROSS kick off
 their Pop-tastic UK tour
 in Bristol (Tuesday)!

LEEDS Duchess Of York Holy Rollers
 LEICESTERSHIRE Relics MCC Rally
 Cum To Bedlam
 LEIGHTON BUZZARD Wheatsheaf (0525 374611) Jump
 LINCOLN Cornhill Vaults Sweet Justice
 LONDON Bottom's Up, East Putney
 Paddy Goes To Holyhead
 LONDON Brixton Academy (071-326 1022)
 Ozric Tentacles/System 7/Senser/
 Eat Static/Damidge
 LONDON Lion And Key, Leytonstone
 Steamhouse
 LONDON Marquee (071-437 6603)
 Optimum Wound Profile
 LONDON Royal Standard, Walthamstow (081-503 0700) Trike/Tea For The Wicked

For free inclusion, send details to: **Jasmine Radford,**
Metal Gig Guide, Kerrang!, 52-55 Carnaby Street,
London W1V 1PF. Fax us on 071-734 2287. Phone - with
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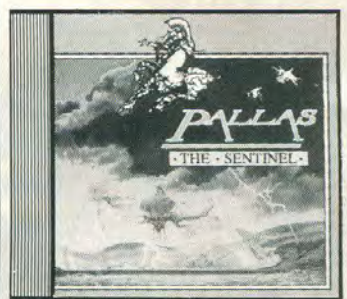
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KERRANGS: 1-455 few missing, will split. Offers. Mike 0938 570494 (after 6pm).
KERRANGS: 38-114 (15 missing), offers. Darren, 061-428 5453.

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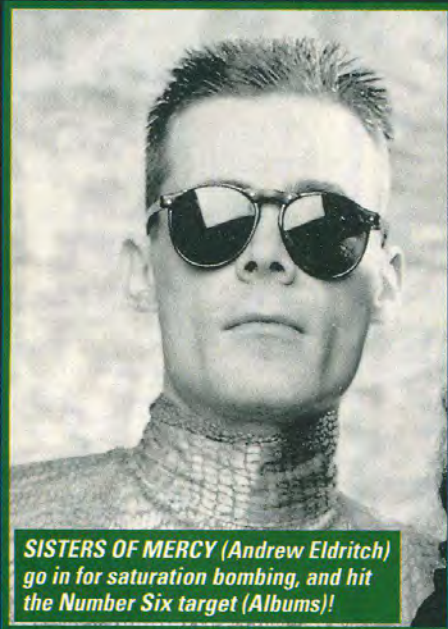
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METAL CHARTZ

ALBUMS

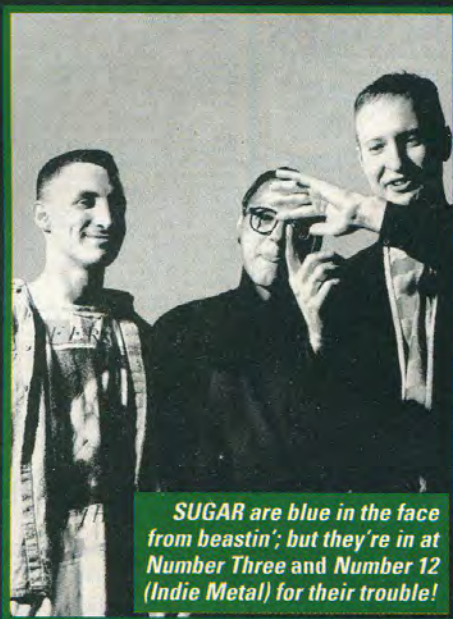
- 1 6 KEEP THE FAITH Bon Jovi (Jambco/Mercury)
- 2 4 RAGE AGAINST THE MACHINE Rage Against The Machine (Epic)
- 3 1 SEX AND RELIGION Vai (Relativity/Epic)
- 4 2 SIAMESE DREAM Smashing Pumpkins (Hut)
- 5 3 BROTHER Cry Of Love (Columbia)
- 6 - A SLIGHT CASE OF THE OVERBOMBING - GREATEST HITS Sisters Of Mercy (Merciful Release)
- 7 5 GOLD AGAINST THE SOUL Manic Street Preachers (Clumbia)
- 8 9 GRAVE DANCERS UNION Soul Asylum (Columbia)
- 9 8 CEREAL KILLER Green Jelly (Zoo/RCA)
- 10 7 METALLICA Metallica (Vertigo)
- 11 12 TEN Pearl Jam (Epic)
- 12 11 IN ON THE KILLTAKER Fugazi (Dischord)
- 13 16 ANGEL DUST Faith No More (Slash/London)
- 14 20 NEVERMIND Nirvana (Geffen)
- 15 19 GET A GRIP Aerosmith (Geffen)
- 16 10 THE BATTLE RAGES ON Deep Purple (RCA)



SISTERS OF MERCY (Andrew Eldritch) go in for saturation bombing, and hit the Number Six target (Albums)!

- 17 14 DIRT Alice In Chains (Columbia)
- 18 re BEASTER Sugar (Creation)
- 19 re USE YOUR ILLUSION I Guns N' Roses (Geffen)
- 20 17 LET'S RUMBLE Love/Hate (RCA)

Compiled by MRIB



SUGAR are blue in the face from beastin'; but they're in at Number Three and Number 12 (Indie Metal) for their trouble!

INDIE METAL

- 1 1 SIAMESE DREAM Smashing Pumpkins (Hut)
- 2 2 IN ON THE KILLTAKER Fugazi (Dischord)
- 3 3 BEASTER Sugar (Creation)
- 4 4 PAINKILLERS Babes In Toyland (Southern)
- 5 5 LIVE SKY TOUR Young Gods (Play It Again Sam)
- 6 6 URBAN DISCIPLINE Biohazard (Roadrunner)
- 7 7 FREAK OF NATURE Freak Of Nature (Music For Nations)
- 8 9 INDIVIDUAL THOUGHT PATTERNS Death (Roadrunner)
- 9 8 THE ETHEREAL MIRROR Cathedral (Earache)
- 10 10 SPHERES Pestilence (Roadrunner)
- 11 13 MORE UNCHARTERED HEIGHTS OF DISGRACE Dogs D'Amour (China)
- 12 16 COPPER BLUE Sugar (Creation)
- 13 15 BLOODY KISSES Type O Negative (Roadrunner)
- 14 14 LOVE UNDER WILL Tribe After Tribe (Megaforce)
- 15 12 EXCESS AND OVERDRIVE Treponem Pal (Roadrunner)
- 16 17 JONAH'S ARK Skyclad (Noise)
- 17 11 MATANDO GÜEROS Brujeria (Roadrunner)
- 18 19 DROPPED Mind Funk (Megaforce)
- 19 18 NO MORE FISH JOKES Walter Trout Band (Provogue)
- 20 20 GRIN Coroner (Noise)

Compiled by MRIB

RAGE AGAINST THE MACHINE make bombtracks for Number Nine (Singles)!



VIDEOS

- 1 1 KEEP THE FAITH - AN EVENING WITH BON JOVI Bon Jovi (PolyGram)
- 2 10 KONFIDENTIAL Kiss (4 Front/PolyGram)
- 3 2 DON'T CRY - MAKIN' F@*!ING VIDEOS PART I Guns N' Roses (Geffen)
- 4 3 NOVEMBER RAIN - MAKIN' F@*!ING VIDEOS PART II Guns N' Roses (Geffen)
- 5 4 USE YOUR ILLUSION WORLD TOUR VOLUME I Guns N' Roses (Geffen)
- 6 6 CEREAL KILLER Green Jelly (BMG)
- 7 7 USE YOUR ILLUSION WORLD TOUR VOLUME II Guns N' Roses (Geffen)
- 8 5 WHO KILLED THAT BIRD OUT ON YOUR WINDOW SILL... THE MOVIE The Black Crowes (PolyGram)
- 9 8 GARDEN OF EDEN Guns N' Roses (Geffen)
- 10 9 LIVE IN RIO Queen (Music Club/Video Collection)

Compiled by MRIB

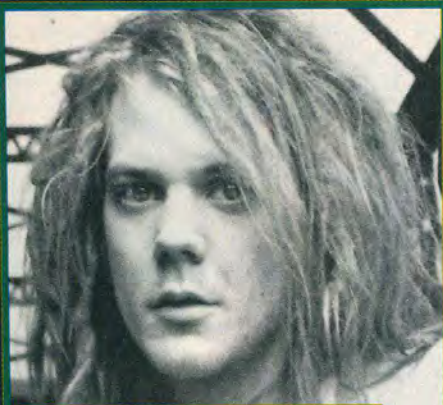
READERS CHART

- 1 NOVEMBER RAIN Guns N' Roses
- 2 SHOT IN THE DARK Ozzy Osbourne
- 3 ACE OF SPADES Motörhead
- 4 WALK THIS WAY Aerosmith/Run DMC
- 5 POISON Alice Cooper
- 6 NOTHING ELSE MATTERS Metallica
- 7 YOU COULD BE MINE Guns N' Roses
- 8 JUMP Van Halen
- 9 MORE THAN WORDS Extreme
- 10 18 AND LIFE Skid Row

From the pic, SUSAN from ST ALBANS obviously has a taste for the finer things in life - or Jack Daniels at least! However, much to our chagrin, a bottle of said fire-water was not forthcoming as a bribe to

print her Reader's Chart - but we were subject to the usual threats! No mucking about; Susan came straight in with "I'm going to smack you around", etc... Right, you lot; from now on, no more succumbing to intimidation! Bribes only will be accepted!





SOUL ASYLUM (Dave Pirner) shove their way into Number Six (Singles)!

SINGLES

- 1 5 UNDER THE GUN Sisters Of Mercy (Merciful Release)
- 2 6 OPAL MANTRA Therapy? (A&M)
- 3 1 LIVING ON MY OWN Freddie Mercury (Parlophone)
- 4 4 I'LL SLEEP WHEN I'M DEAD Bon Jovi (Jambco/Mercury)
- 5 12 SWIM Fishbone (Columbia)
- 6 - SOMEBODY TO SHOVE Soul Asylum (Columbia)
- 7 2 TILTED Sugar (Creation)
- 8 3 ANARCHY IN THE UK Green Jelly (Zoo/RCA)
- 9 - BOMBTRACK
Rage Against The Machine (Epic)
- 10 - PLUSH Stone Temple Pilots (Atlantic)
- 11 9 DOWN DEEP INTO THE PAIN Vai (Relativity)
- 12 7 LA TRISTESSE DURERA (SCREAM TO A SIGH)
Manic Street Preachers (Columbia)
- 13 - CALLING TO YOU Robert Plant (Es Paranza/Fontana)
- 14 10 DUEL Swervedriver (Creation)
- 15 8 RUNAWAY TRAIN Soul Asylum (Columbia)
- 16 11 YOUNG STUPID AND WHITE CNN (Transglobal)
- 17 14 JIMMY'S FANTASY Redd Kross (This Way Up)
- 18 13 SISTER HAVANA
Urge Overkill (Geffen)
- 19 19 COULDN'T KNOW Paw (A&M)
- 20 16 CHERUB ROCK Smashing Pumpkins (Hut)

Compiled by MRIB



ON THE DEATH DECK
What's hot at K! Towers
 NIRVANA-In Utero
 FIGHT-War Of Words
 REDD KROSS-Phaseshifter
 THIN LIZZY-Live And Dangerous
 GROTHUS-Ludite
 DUFF McKAGAN-Believe In Me

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NOW!



■ 'ALLO, BOOZERS!

Wossat? You missed us? Bad week then, eh?

■ STORIES HAVE been coming

in fast and thick this week – as fast as Megadeth were kicked off the Aerosmith tour and as thick as Rikki Rockett's hotel room walls – unlike this effort donated to us by his very own Jason Arnopp about someone called

Barney from Napalm Death, who lost the top of his finger while preparing a cheese sandwich! Like, STOP THE PRESSES AN' HOLD THE FRONT PAGE!

So tell us, Jase... this Barney geezer – he's Napalm's guitarist? Bassist? Drummer? Harpsichord player? Official band cardigan knit-meister? Neuro-surgeon? His career obviously in tatters after this grotesque maiming?

■ SLOGANS! 'VERA Duckworth Is Sex' proclaims the badge of Rich Rags guitar bod Jon Stewart. But tell it to her hubby Jack, mate...

"Um, no," comes the reply from Jase, "he's the singer."

And?

"Well, that's it, basically."

Jase, mate, come back when you have a little less time...

■ MEANWHILE,

BACK on Planet Interesting, a new concept – chicks who like to be chicks! But even though Lovecraft are one band we won't read the Riot Grrrl act to, we've got 'em sussed.

The Lovies, you see, only manage to look breathtakingly fantabulous by cunningly hanging out, like they were after their recent gig at London's Highbury Garage, with blokes Rikki Rockett would trust his girlfriend with (then again, that bad ad for shaving, Jason Arnopp, and his stubble-free chum Ginger of The Wildhearts were seen loitering...). Still, any serious Rock cred the lasses

might have eventually achieved is now nipped in the bud, as we can exclusively reveal that drummer Bambi (who is at least better looking than Die Cheerleader's drummer) is the karaoke queen in her local boozer, her speciality evidently being bubblegum horror 'Chirpy Chirpy Cheep Cheep'!

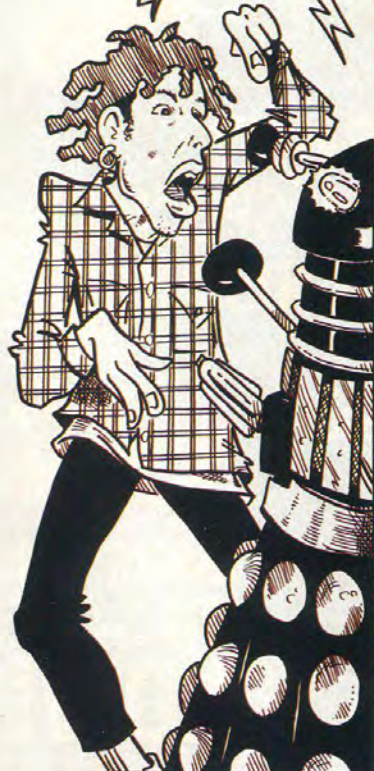
Rumour has it that Lovecraft are the only British band The Wildhearts would consider taking out with 'em, should they do their own tour. But no duets with Lovecraft's drummer, eh, Ginge?



PANDORA PEROXIDE

YOU - ARE - MY - PRISON-ER!

FUCK YOU I WON'T DO WHAT YOU TELL ME!



YOU WILL O-BEY!



FUCK YOU I WON'T DO WHAT YOU TELL ME!

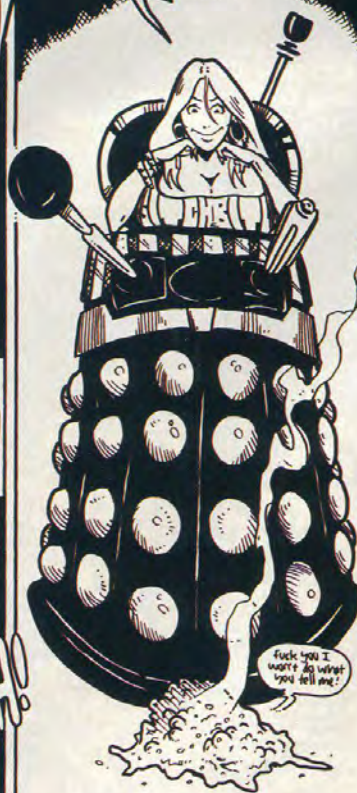
YOU - WILL - BE EX-TER-MI-NATED!



FUCK YOU I WON'T DO WHAT YOU TELL ME!



OH WELL, NICE CHATTIN' WITH YA.



FUCK YOU I WON'T DO WHAT YOU TELL ME!

■ **TALKIN' OF The Wildhearts**, one hears that Def Lep 'ard man Joe 'Vox FX' Elliott, for reasons best known to either himself or the person spreading these rumours, is definitely *not* a fully paid-up, card-carrying, badge-wearing, member of the Ginger and Co appreciation society. And, since this revelation, poll results have shown that The Wildhearts' credibility has shot up 10 places...

■ **AND SPEAKIN' of Terrorvision** (we weren't - Joe Elliott was); frontman Tony 'No Dodgy Past - Yet!' Wright, a man who can hold his drink like Joe Elliott can hold a note, evidently had to be scraped off the floor after a reshent fanzine interview.

Terrorvision? More like Doublevision! In future, if you wanna get pickled, mate, stick to formaldehyde!

■ **FROM TERRORVISION to** television (tenuous links? We're switched on to 'em - and us without a licence!), MTV's cash-in on the Bill And Ted, Wayne And Garth, Coverdale And Page male bonding craze, Beavis And Butthead, have graciously allowed US Rock rag *Rolling Stone* to bung 'em on the cover!

Yes, once again new values for the US youth have fallen into the hands of cartoon characters, as the badly drawn dubious duo and new Rock statesmen are enlightening one and all with

such on-the-beam observations as their recent judgement on Aerosmith: "These guys are cool... even though they're 60."

Why, you young whipper-snappers - the Aero-ones were gettin' the lead out when you were still a twinkle in yer creator's pencil!

■ **STILL WITH the wrinkly** rockers, proving that old man Tyler still has a word or two himself for on such relevant subjects to the pimply generation as censorship, the Aerosmith frontmouth was quoted in a Froggie mag - and listen carefully, we shall say zis only voice: "*Dans cette chanson, il y a de la masturbation, de la fornication, la puberté, et troilisme...*"

Steven Tyler; a man who tells it like it is. Or rather, how it was...

■ **UNLIKE DA Scorpions main-man** Klaus Meine, who has to be told how it is - cos he's a German! No offence meant, like, Fritz (Pretty diplomatic, how you neatly avoided any mention of the war there! - *Trains His Boys Well* 'Bar Ed). Anyway, seems the whistlin' warbler resolutely likened famed LA nightspot the Rainbow Bar And Grill, to the Madame Tussaud's wax museum, because "...zere are always ze same people there".

Yeah, like you, boozers, we thought the obvious punchline woulda been, 'because they're

both full of dummies!'. But, like with the Tyler quote earlier, it's amazing how the humour can be lost in the translation. Not, natch, that we're knocking the comedy value of the new Scorpions LP...

■ **YET, ALWAYS good for a bit of** light relief is reporting crushing defeats suffered by The Almighty Inter Kerrang! footie squad.

Firstly, after "a fiercely contested battle" against K! arch enemies FM, a game

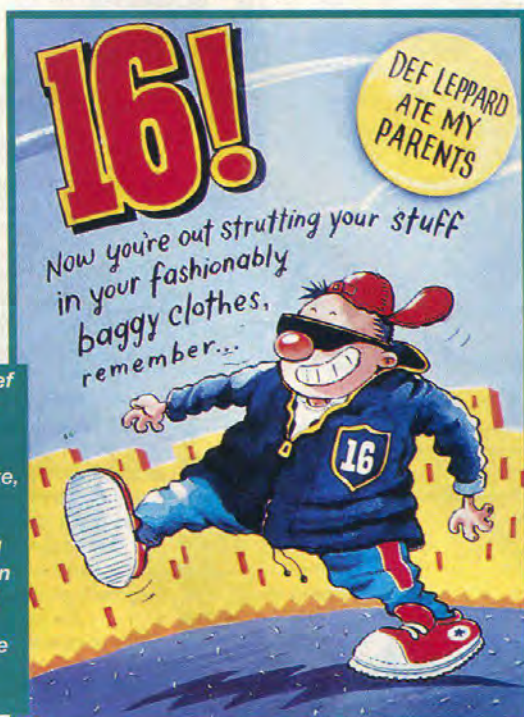
"packed with incidents, goal-line clearances, penalties, dubious free kicks, one goal from a corner and casualties", yet sadly, no fatalities, our lads were "narrowly beaten at the final whistle by

■ **SLOGANS!** 'Def Leppard Ate My Parents' is the claim on the badge on this, like, waaay 'street' birthday card. Unfortunately, all requests to Glenn Danzig to model the badge for these pages were curiously ignored...

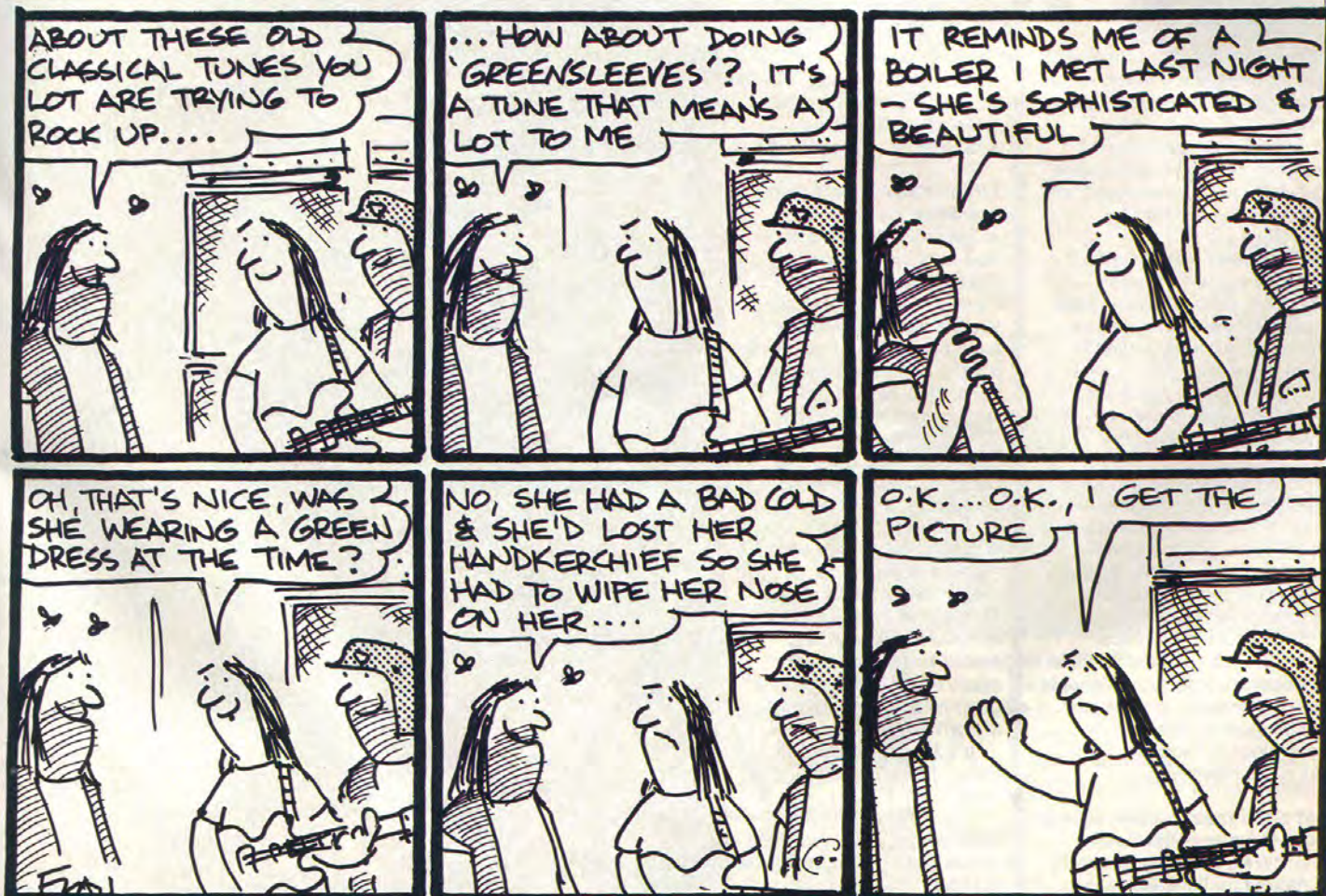
the closest of 5-4 margins". Then they were thrashed by Soccer Scene (the Carnaby Street shop which supplied The Almighty Inter K!'s cozzies) by two goals to one big-fat-zero.

My, Ricky Warwick and the lads must be so proud...

■ **GAME OVER, boozers.** But till next we pitch wits, remember: parents suck, Satan rules. Tooodle-pip!



BRICK OUTHOUSE



TALKIN' 'BOUT REVOLUTIONS

His Mother doesn't mind about the, er, naughty bits on his record sleeves, he's a huge fan of Manowar, a secret Lenny Kravitz fan and Rob Halford quite likes 'im too! He's CHRIS BARNES of CANNIBAL CORPSE, so prepare to be shocked...

Which record sleeve in your collection would you be ashamed of showing to your Mum? One of your own?

Chris: "No, because my Mom's seen all our sleeves. She digs 'em! My Dad's seen 'em too. They both think it's kinda interesting that I'm doing this stuff."

"I didn't grow up in a strict environment at all. My Dad and my Stepmother were pot-smokers. It was always cool."

You wake up with a bastard of a hangover. Which record do you put on to revive yourself?

Chris: "Probably the Eric Clapton soundtrack to the movie 'Rush'. I don't listen to too much noisy stuff. Stevie Ray Vaughan was one of my favourite guitarists, and I was lucky enough to see him twice before he passed on. They always take the good ones, I guess."

Have you ever shoplifted an album? If so, which one?

Chris: "I don't think I ever have, although I worked in a record store for about three years! I stole a radio once, but never a record! Y'can't get much for a record, so you might as well go for what they're played on!"

Which song would you like to be played at your funeral?

Chris: "Ohhh... probably 'Electric Funeral'! My record collection consists of every single Sabbath disc - I take the 'Ozzy Years' compilation with me on tour."

"'Born Again', 'Technical Ecstasy', 'Mob Rules'... Sabbath and Priest are just about the only things I ever listen to right now."

"I'll be looking down on my funeral when it happens. Or looking up, maybe!"

What's the most embarrassing record in your collection?

Chris: "Well, some people really dig into me for listening to the

'Conan The Barbarian' soundtrack. I watched that movie a lot when I was a kid. I like the story, and the soundtrack's a good piece of work, actually! It gives me a lot of inner strength."

"I like gore films, but I've been getting into mysteries and psychological stuff lately. I like to vary my tastes and indulge in all sorts of different things."

Which record from your childhood always seemed to be on the radio - a record you couldn't stand?

Chris: "Anything by Air Supply or The Bee Gees. They were always too fuckin' goody-goody soundin' for me! I wanted to listen to Kiss and Sabbath!"

Which record would you put on to seduce someone? 'Meathook Sodomy' from your 'Butchered At Birth' LP?

Chris: "Nahhh... the Lenny Kravitz album. He ripped everyone off, but I still think it's the best-sounding, old-style, '70s-type of album that anyone has made."

"I've got a really cool girlfriend. Maybe we'll get married one day, when I can afford it!"

Which lyric do you wish you'd written?

Chris: "Man, that's freakin' me out! Ah, here it is: 'We all have hearts made of metal/And our blood's made of molten rock/If we don't hear the sound of Metal/We go into shock!'"

"It's Manowar's 'Metal Daze'! I've got every one of their discs!"

Who would you most like to possess an album of yours?

Chris: "It's already happened, man! From what I hear, Rob Halford likes our first album! "The bass player from his band, Fight, told us when he came to see us play in Phoenix. That shocked me; he's a real idol of mine!"

What were the first and last albums you bought?

Chris: "AC/DC's 'Back In Black' was the first. I'd got a cassette deck and my Dad gave me some money. I also got a Ted Nugent tape, and a Doors one."

"The last record I bought was that Priest compilation, 'Metalworks...'. I don't usually like compilations, but it saves me carrying the whole catalogue around!"

"What, it doesn't have 'The Ripper' on it? Oh, shit!"

What was the first record you played air guitar to?

Chris: "I'll tell ya a funny fuckin' story. Me and Paul (Corpse drummer) grew up together in high school, and we used to go into competitions as an air band. We mimed to Manowar, and to Metallica in '83 when no one had heard of them. We won 200 dollars one time!"

"After that, we picked up real instruments and started jamming..."

What's the most Heavy Metal song you've ever heard?

Chris: " 'Heavy Metal Daze', man! That's the most Heavy Metal song ever!"

"Ha, I bet ya never thought Manowar would be coming up in this conversation!"

Which song could mend your broken heart?

Chris: "There's no song that can mend a broken heart, man - I already found that out! Songs just bring back memories. I don't think they're meant to mend hearts!"

"Then again, 'Entrails Ripped From A Virgin's C**t' might do it..."

It's late at night, pouring down with rain, and your roof is leaking badly. Which of these album sleeves do you use to plug the hole until morning: 'Physical Graffiti', 'Bat Out Of Hell', 'Appetite For Destruction' or 'Number Of The Beast'?

Chris: " 'Bat Out Of Hell'! That's horrible. That fuckin' shit haunts me! I'd take a piss in it first, and then use it!"

Chris Barnes was probed by that Revolution Baby, JASON ARNOPP



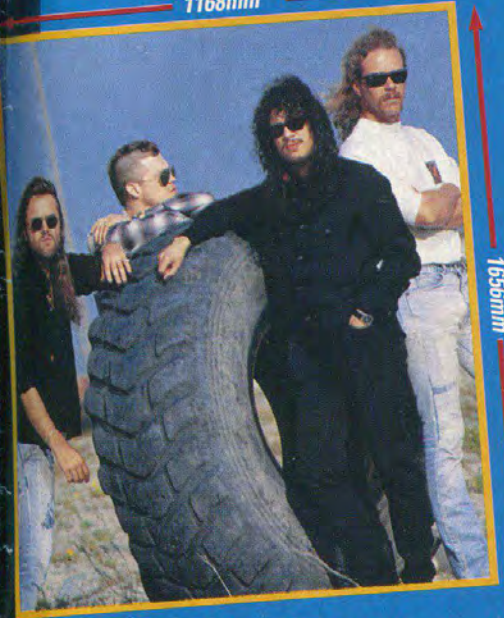
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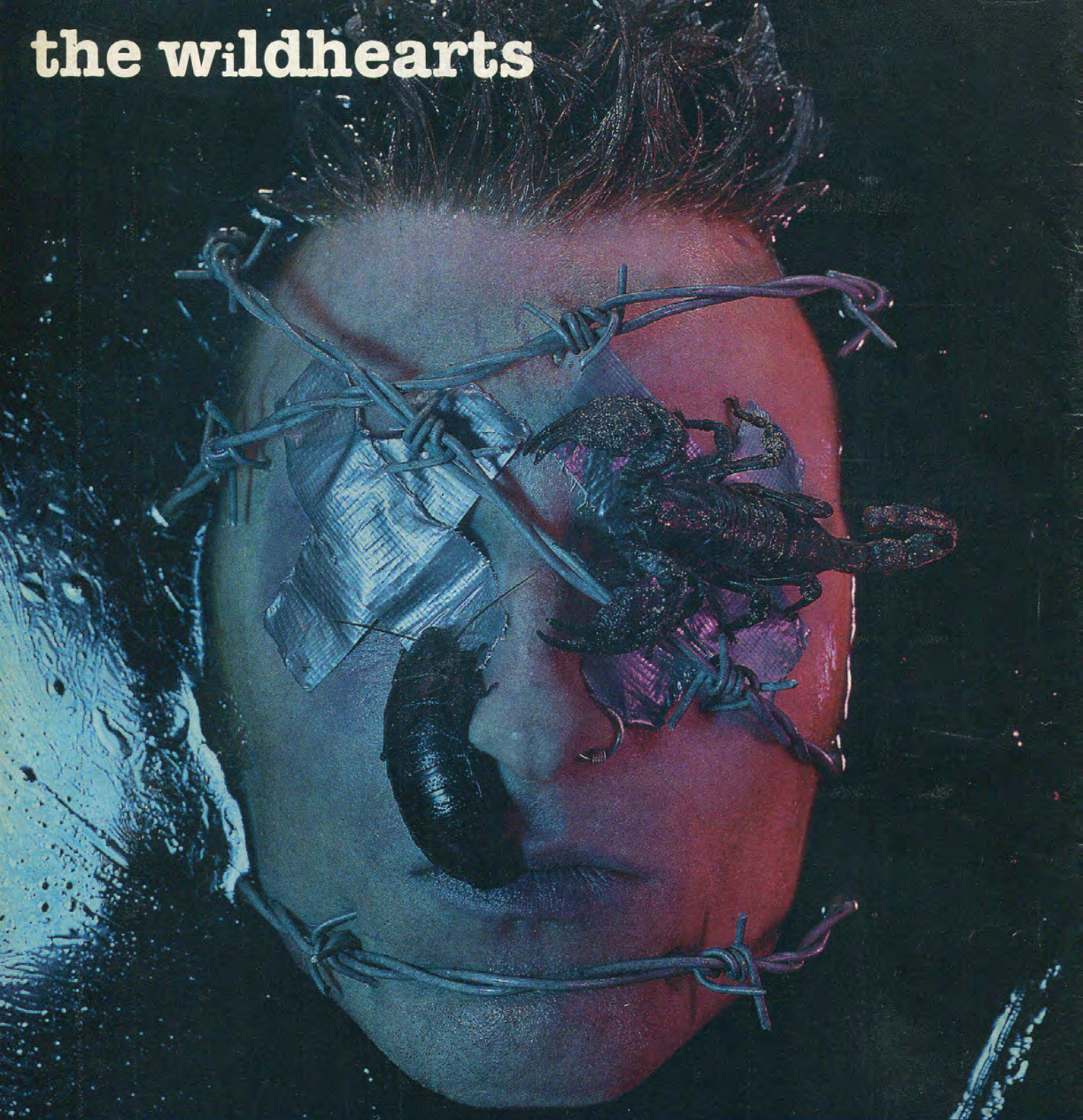
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the wildhearts



it's time to take sides